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CATALOGUE

OF

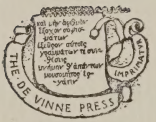
ENGRAVED PORTRAITS OF ACTORS

OF

OLDEN TIME

JANUARY 24 TO
FEBRUARY 14,
MCMVII

THE GROLIER CLUB
OF THE CITY OF NEW YORK


THE DE VINNE PRESS

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PREFATORY NOTE.

AFFIXED to one of the prints in this exhibition, a portrait of Nell Gwynne, painted by Sir Peter Lely and engraved by Gerard Valck, there is this bit of doggerel:

> The Sculpters part is done the features' hitt
> of Madam Gwin, no Arte can shew her Witt.

Doubtless the painters and engravers who worked in London in the eighteenth century, commemorating the personalities of the stage at a time when such personalities were extraordinarily popular, frequently found themselves in the predicament suggested by these artless lines. They could not give, in their portraits of Garrick, say, more than a hint of that power at which the house rose. How could these engravings, though based on the work of this or that great painter, and executed by a master hand, preserve the last subtle refinements of the witchery of a woman who swayed her audience to laughter or moved it to tears? Could they do more than hint at the hoydenish charm of a Jordan or the tragic stateliness of a Siddons? Yet the ar-

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tists went on painting the noted actors and actresses of the day, sometimes in individual portraits, sometimes in pictures of whole scenes; the mezzotinters went on scraping their plates from these canvases, and the public went on buying them. This exhibition is, in short, a memorial of a period in which England enjoyed a great school of acting, which was adorned by many performers of genius, and showed its appreciation by hanging up in its homes artistic souvenirs of its theatrical favorites.

Its purpose, therefore, is partly to illuminate social history. It is interesting to reflect upon the vogue of these engravings in England from the time of the second Charles down into the earlier decades of the nineteenth century. We may gather from the serious attention given to the subject by eminent painters and engravers something of the position held by the actor. Prejudice against him died hard, as we know. The association of a man like Garrick with such men as Johnson and Burke, and his entrance as a welcome guest into the charmed circle of the English society of that period, need not blind us to the fact that the theatrical profession still bore, in a measure, the stigma placed upon it in much earlier times. But while the opposition of Garrick's family to his adoption of the player's career was well calculated to excite sympathy amongst thou-

sands of his "respectable" contemporaries, those very thousands were eager to see him act and quick to buy the prints in which he was portrayed.

There is another phase of social development on which the present exhibition has something to tell us. The notes of the scholar on the quaint anachronisms in respect to costume which characterized the era, are read with heightened interest if they are read with reference to a collection of engravings like this. Look at the plate of Mrs. Cibber in the character of *Cordelia*, designed and engraved by Peter van Bleeck. Look at that other print of Macklin as *Shylock* and Mrs. Pope as *Portia*, in "The Merchant of Venice," done by Nutter, after Boyne. From these examples, and from many others, the student may see how little was sufficient to satisfy our forefathers in the dressing of a play, and may thereby acquire a deeper sense of the advances made in the later nineteenth century and in our own time, through the aid of the costumer, the wigmaker, the property man and the scene painter.

The general interest of old theatrical portraits is profound, bearing as it does upon the whole broad movement of an age that has passed. Nevertheless, this is not greater than the personal interest. The artist may not have been able, as has been said, to recapture the

atmosphere and the electric spark of genius in a player's performance, but he could do much to preserve the charm of physiognomy, of carriage, of demeanor, and after the spectator has apprehended the surface attractions of these pictures of faded pageants and their dominating figures, he will turn to the records of human character which the exhibition embodies. Here he may see the kings and queens of tragedy, and those incomparable lords of misrule, the sterling comedians of the historic English school, all in their habits as they lived, strutting their brief but resplendent hour upon the stage. The collection has an artistic as well as a theatrical significance. Mezzotint, so helpful in multiplying the portraits of the princes, great ladies, military and other notabilities of the time, was pressed with equal readiness into the service of theatrical portraiture, and the following catalogue embraces the titles of many prints which are among the most cherished possessions of the connoisseur. But it is the glamour of the playhouse that is first and last revived by these counterfeit presentments of its bygone heroines and heroes.

R. C.

CATALOGUE

The letters "C. S." refer to the numbers of John Chaloner Smith's Catalogue of British Mezzotint Portraits.

1 Mrs. Abington.

Painted by Reynolds. Mezzotint by Eliz. Judkins. C. S. 1.

Frances Barton was born in London in 1731; appeared at Drury Lane Theatre in 1755; and later married James Abington. She had admirable taste in dress, an elegant figure, and was a favorite with the public until she retired from the stage at the end of the century. She died in London, March, 1815.

2 The Same as The Comic Muse.

Painted by R. Cosway. Engraved in stipple by F. Bartolozzi. Proof.

3 Signor Ambrogetti in the Character of Don Giovanni.

Painted by J. Partridge. Mezzotint by H. Meyer. Proof with open letters.

4 Charles Bannister as Polly Peachum.

Etching and Mezzotint by J. R. Smith. C. S. 9.

Born in Gloucestershire, 1738; joined a company of actors at Deptford; later appeared at Drury Lane; was an excellent bass singer and a witty and agreeable man; died, 1804.

5 Mr. Bannister, Jr., in Who's the Dupe.

Painted by S. de Wilde. Mezzotint by E. Bell. C. S. 1.

Born, 1760; son of Charles Bannister; known as Gentleman Jack; played *Romeo* to Miss Farren's *Juliet*, etc.; acting manager of Drury Lane, 1802; died in Gower Street, 1837.

6 The Same and Mr. Parsons as Scout and Sheepface in the Village Lawyer.

Painted by S. de Wilde. Mezzotint by J. R. Smith. C. S. 11.

William Parsons was born at Maidstone, 1735; eminent in representations of old men; died, 1795.

7 Elizabeth Barry.

Painted by Sir G. Kneller. Engraved in stipple by C. Knight.

Born, 1658; her acting was said by Betterton to have "given success to plays that would disgust the most patient reader"; died, 1713.

8 Spranger Barry.

Painted by Sir J. Reynolds. Engraved in mixed style by Harding.

Born in Dublin, 1719; first appeared on the Dublin stage, 1744, in London, 1746; divided the applause of the town with Garrick; very fine in tragic parts; died, 1777.

9 Richard, Earl of Barrymore, and Captain Wathen as Scrub and Archer.

Painted by De Wilde. Engraved in stipple by Leney.

Born, 1769; of great talents, but led a dissipated life; was killed by the bursting of his musket, 1793.

10 Thomas Betterton.

Painted by Sir G. Kneller. Engraved in line by M. Vander Gucht.

Born, 1635; became an actor under D'Avenant; was the greatest tragedian of his time; died, 1710; buried in Westminster Abbey.

11 William Henry West Betty.

Painted by Northcote. Engraved in line by James Heath. Proof, open letters.

Born, 1791; appeared on the stage at Belfast, 1803; afterward in Dublin, as *Norval*, where he was named the "Young Roscius"; acted in London, December, 1804, and retired temporarily in 1808; died, 1874.

12 The Same.

Painted by J. Northcote. Mezzotint by J. Ward. C. S. 4. Proof, open letters.

13 Mrs. Billington. (Harmony).

Etched by T. Rowlandson.

Elizabeth Weichsel was born in London, 1765; married at 16 to John Billington; appeared at Covent Garden as *Rosetta* in 1786, and thenceforward achieved high distinction as a singer and actress; died at her estate near Venice, 1818.

14 The Same as St. Cecelia.

Painted by Reynolds. Mezzotint by Ward. C. S. 5. Proof, open letters.

15 Blanchard, Liston and Matthews in Love, Law and Physic.

Painted by G. Clint. Mezzotint by T. Lupton. Proof, open letters.

William Blanchard, comedian and manager; born at York, 1769; died, 1835.

John Liston, perhaps the most popular comedian of his day; was born in Westminster, 1776; debut at the Haymarket Theatre, 1805; also acted at Drury Lane and Covent Garden Theatres; died, 1846.

Charles Matthews, character actor, mimic and wit; born, 1776; died, 1836.

16 Barton Booth.

Engraved in line for the Universal Magazine. Printed for J. Hinton at the King's Arms in Newgate Street.

Born, 1681; celebrated tragedian; first appeared in Ireland in 1700; played with Betterton and Wilks; died, 1733.

17 Sarah Booth.

Painted by W. H. Pickersgill. Mezzotint by H. Meyer. Proof, open letters.

Born, 1793; first appeared as a dancer in Manchester, 1804; her qualities were agreeable rather than impressive; acted with Junius Brutus Booth; died, 1867.

18 Anne Bracegirdle as the Indian Queen.

Mezzotint by W. Vincent. J. Smith ex. C. S. 1.

Born, 1663 (?); one of the most popular of English actresses; retired from the stage in 1707, appearing again only at Betterton's benefit, 1709; died, 1748

19 The Same as the Indian Queen.

Mezzotint by W. Vincent (?). E. Cooper ex. C. S. 2.

20 The Same as the Sultaness.

E. Cooper ex. Not described by Smith.

21 John Braham.

Drawn by J. G. Wood. Engraved in stipple by A. Cardon. Printed in colors.

Born in London about 1774; remarkable tenor singer; died, 1856.

22 Mr. Bransby, Mr. Parsons and Mr. Watkins, in Lethe.

Painted by Zoffany. Mezzotint by J. Young. C. S. 9. First state.

Bransby, says Smith, was a good actor, and died toward 1800.

Parsons, See No. 6.

Little is known of Watkins except that he acted in Garrick's company.

23 Miss Brown as Clara in The Duenna.

Painted by W. Peters. Mezzotint by J. R. Smith. C. S. 26.

Ann Brown displayed great charm and musical talent; married a man named Cargill; went to India; drowned off Scilly on her way back to England, 1784.

24 Mrs. Cargill as Louisa in The Duenna.

Painted by J. Russell. Mezzotint by J. R. Smith. Proof before the title. Not mentioned by Chaloner Smith.

See No. 23.

25 Anne Catley.

Painted by J. Roberts. Mezzotint by J. Jones. C. S. 12.

Born, 1745; celebrated actress and vocalist; died, 1789.

26 Mrs. Susanna Centlivre.

Painted by D. Fermin. Mezzotint by P. Pelham. C. S. 6.

Born in 1647, probably in Ireland; was a widow twice before appearing as an actress; married Joseph Centlivre, 1706; wrote "The Busy Body" in 1708, "A Bold Stroke for a Wife," 1717, and many others; died, 1723.

27 James Chalmers as Midas.

Painted by W. Williams. Mezzotint by J. Watson. C. S. 28.

Of the Theatre Royal, Norwich; probably the same actor who played at Covent Garden about 1786, and afterward in Dublin; died, 1810.

28 Colley Cibber.

Painted by Vanloo. Mezzotint by E. Fisher. C. S. 9.

Born in Southampton Street, London, 1671; went on the stage; wrote "The Careless Husband," acted 1704; "The Nonjuror," acted 1717, and other plays; Poet-Laureate; severely satirized by Pope; died 1757.

29 The Same.

Painted by Grisoni. Mezzotint by J. Simon. C. S. 39.

30 Susannah Maria Cibber.

Painted by T. Hudson. Engraved in line by J. Marchand.

Born about 1716; sister of Dr. Arne the composer, and wife of Theophilus Cibber. She sang in Handel's operas, but found that her genius was for tragedy, in which she attained great fame; died, 1766.

31 The Same.

Painted by T. Hudson. Mezzotint by J. Faber. C. S. 82. Only four impressions known.

32 The Same as Cordelia.

Painted and Mezzotinted by P. Van Bleeck. C. S. 1.

33 Catherine Clive in the character of Philida.

Artists not known. C. S., p. 1682.

Catherine Rafter was born in Ireland, 1711; appeared at Drury Lane when only 16; married Mr. Clive, 1732; considered the best comic actress of her time; retired from the stage 1769; died at her villa near Strawberry Hill, 1785.

34 The Same in the character of Philida.

Painted by P. Van Bleeck, Jr. Mezzotint by J. Faber, 1734. C. S. 85. Second state.

35 The Same as The Fine Lady in Lethe.

Engraved in line by C. Mosley.

36 Mr. Conway.

Painted by G. H. Harlow. Mezzotint by W. Say.

William Augustus Conway was born in London, 1789; attained a distinguished position as a leading actor in tragedy and comedy; drowned off Charleston, 1828.

37 Mr. Cooke as Sir Archy Mac-Sarcasm.

Drawn by De Wilde. Engraved in stipple by Woodman.

George Frederick Cooke was born in Dublin, 1756; appeared at Covent Garden, 1800; came to America 1810; died at New York in 1812, and is buried in St. Paul's churchyard. A wonderful actor, but unfortunately addicted to drink.

38 The Same in the character of Iago.

Painted by J. Green. Mezzotint by J. Ward. In colors. C. S. 12. First state.

39 Mrs. Crouch.

Painted by G. Romney. Engraved in stipple by F. Bartolozzi. Proof before any letters.

Anna Maria Phillips was born in Gray's Inn Lane, 1763; a most charming actress and vocalist; married Mr. Crouch, an officer in the Navy; died, 1805.

40 Mary Davis.

Painted by Sir P. Lely. Mezzotint. Carolus Allard excudit.

Known as Moll Davis, an actress at the Duke's Theatre in 1664. Pepys speaks of her excellent dancing, which he prefers to that of Nell Gwynne.

This print is in reverse of Chaloner Smith's No. 11, p. 1369. It is also smaller, H. 12⅞; Sub. 12¼; W. 9½ inches, and has the name of Allard excudit, instead of Tompson.

41 The Same.

Painted by Sir P. Lely. Mezzotint by G. Valck. C. S. 2.

42 Miss DeCamp and Mr. C. Kemble in the Characters of Rosa and Three-fingered Jack.

Colored aquatint.

Miss DeCamp was born in Vienna, 1775; played *Captain Macheath* at Drury Lane; married Charles Kemble, 1806; mother of Fanny Kemble.

For Kemble. See No. 52.

43 Mr. Dowton as Major Sturgeon.

Drawn by S. de Wilde. Aquatint, in colors, by T. Wageman.

William Dowton was born at Exeter, 1764; first appeared at Drury Lane, 1795; acted in New York at the Park Theatre in 1836; died, 1851.

44 Edwin as Lingo.

Painted by Alefounder. Mezzotint by C. H. Hodges.

John Edwin was born, 1749; capital comedian; died, 1790.

45 Mr. Edwin and Mrs. Wells as Lingo and Cowslip.

Painted by H. Singleton. Engraved in stipple by E. Scott. Proof with open letters.

Mrs. Wells was born in Birmingham; maiden name Davis; performed at the Haymarket, 1781.

46 Robert William Elliston.

Painted by G. H. Harlow. Mezzotint by C. Turner. Printed in colors.

Celebrated comedian and proprietor of Surrey Street Theatre. Born, 1774; died, 1831.

47 Mr. Emery as Tyke in The School of Reform.

Painted by De Wilde. Mezzotint by C. Turner. Proof with open letters.

John Emery was born in 1777. Excelled in the portrayal of countrymen; "he is altogether excellent and almost perfect," said Leigh Hunt. Died, 1822.

48 Miss Farren.

Painted by Sir T. Lawrence. Engraved in stipple by F. Bartolozzi. Printed in colors.

Eliza Farren was born in Cork, 1759; highly esteemed; considered the best representative of the fine lady of the time; retired 1797, and married the Earl of Derby; died, 1829.

49 Elizabeth Farren.

Drawn by Downman. Engraved in stipple by F. Bartolozzi.

50 The Same and Mr. King in The Heiress.

Drawn by Downman. Engraved in stipple by J. Jones.

For King see No. 110.

51 John S. Fawcett.

Painted by Sir T. Lawrence. Engraved in line by W. J. Edwards.

John Saville Fawcett was born, 1769; first appeared at Margate; died, 1837. He was a capital low comedian.

52 Fawcett and C. Kemble.

Painted by G. Clint. Mezzotint by T. Lupton. Proof before letters.

Charles Kemble was born in 1775; younger brother of J. P. Kemble; played a greater range of parts than any other actor except Garrick; in his later years occupied a foremost position. Died, 1854.

53 Helen Faucit.

Drawn by Kenneth Macleary. Lithograph by Lowes Dickinson.

This eminent actress was born, 1819; created the leading characters in "Money," "Richelieu," and many other plays; married Sir Theodore Martin, author of "Life of the Prince Consort," etc.

54 Lavinia Fenton.

Painted by J. Hogarth. Engraved in line and stipple by C. Apostool.

Born, 1708, in obscurity; obtained the part of *Polly* in Gay's "Beggar's Opera," produced in 1728, and at once became the rage; afterward Duchess of Bolton; died, 1760.

55 The Same.

Painted by J. Ellys. Mezzotint by J. Faber. C. S. 127.

56 Miss Duncan as Letitia Hardy.

Painted by J. T. Barber. Engraved in stipple by A. Cardon. Printed in colors.

Maria Duncan was born 1783; famous as *Lady Teazle*, *Rosalind*, etc. . . . Afterward Mrs. Davison.

57 Miss Foote as Maria Darlington.

Painted by G. Clint. Mezzotint by T. Lupton.

Maria Foote was born in 1797; played a wide range of parts both in tragedy and comedy; retired in 1831 and married the fourth Earl of Darlington; died, 1867.

58 Samuel Foote as Major Sturgeon.

Painted by Zoffany. Mezzotint by J. G. Haid. C. S. 2. First state.

This celebrated comedian and dramatist was born in Truro, 1720; first appeared as *Othello;* proprietor of the Haymarket Theatre, 1747; wrote farces, "The Mayor of Garrett," "The Mirror," "Trip to Calais," etc., and acted in them; died, 1777.

59 Foote and Weston. Devil on two Sticks.

Painted by Zoffany. Mezzotint by Finlayson. C. S. 6.

For Foote, see No. 58.

Thomas Weston was the son of the chief cook of George II; was midshipman, then strolling actor; afterward was at the Haymarket and Drury Lane theatres; died, 1776.

60 David Garrick.

Painted by Sir J. Reynolds. Mezzotint by T. Watson. C. S. 16.

Proof before any letters. David Garrick, possibly the greatest actor that ever graced the British stage, was born at Hereford, 1716; joint patentee of Drury Lane Theatre; died, 1779; buried in Westminster Abbey.

61 The Same as Abel Drugger.

Painted by Zoffany. Mezzotint by G. Dixon. C. S. 18. First state.

62 The Same as Lord Chalkstone.

Engraved in line by Gabriel Smith.

63 The Same as Richard III.

Painted by W. Hogarth. Engraved in line by W. Hogarth and C. Grignion.

64 The Same in The Farmer's Return.

Painted by Zoffany. Mezzotint by J. G. Haid. C. S. 3.

65 The Same as Romeo.

Painted and etched by B. Wilson. First state.

66 The Same as Hamlet.

Painted by B. Wilson. Mezzotint by J. McArdell. C. S. 78.

67 The Same as King Lear.

Painted by B. Wilson. Mezzotint by McArdell. C. S. 79. First state.

68 The Same.

Painted by R. E. Pine. Engraved in stipple by C. Watson.

69 The Same and Mrs. Cibber in Venice Preserved.

Painted by Zoffany. Mezzotint by J. McArdell. C. S. 80.

70 The Same and Miss Bellamy in the characters of Romeo and Juliet.

Painted by B. Wilson. Engraved in line by R. S. Ravenet.

George Ann Bellamy, born, 1727; was highly successful both in comedy and tragedy; died, 1788.

71 The Same and Mrs. Pritchard in Macbeth.

Painted by Zoffany. Mezzotint by V. Green. C. S. 47. First state.

For Mrs. Pritchard see No. 146.

72 The Same with Parsons, etc., in The Provoked Wife.

Painted by Zoffany. Mezzotint by Finlayson. C. S. 8. First state.

73 The Same as Steward of the Stratford Jubilee, September, 1769.

Painted by Vander Gucht. Mezzotint by J. Saunders. C. S. 4.

74 The Same in The Greenroom.

Painted by Hogarth. Mezzotint by Wm. Ward. Proof before any letters.

75 Immortality of Garrick.

Painted by G. Carter. Figures engraved by J. Caldwall. Landscape engraved by S. Smith.

6 Griffin and Johnson in the characters of Tribulation and Ananias.

Painted and mezzotinted by P. Van Bleeck. Proof before any letters. C. S. 5.

Benjamin Griffin was born, 1680; appeared in London, 1714; died, 1740.

Benjamin Johnson was a good impersonator of old men; born about 1662; died, 1742.

7 Nell Gwynne and her two sons.

Painted by Henri Gascar. Engraved by Baudet.

Smith says: "Uncommon qualities of head and heart must have been added to sprightly wit and fascinating appearance, to explain why Nell, the orange girl, was the special pet and favorite, not only of Charles and the Londoners of the time, but of all English-speaking people down to the present day." She died in 1687.

8 The Same.

Painted by Sir P. Lely. Mezzotint. N. Visscher excudit; A. De Blois fecit.

9 The Same.

Painted by Sir P. Lely. Mezzotint by V. Green. C. S. 60.

80 The Same.

Painted by Sir P. Lely. Mezzotint by J. McArdell. C. S. 191.

Mentioned by Granger and Bromley as a portrait of Nell Gwynne; Smith thinks otherwise.

81 The Same.

Painted by Sir P. Lely. Engraved in stipple by J. Ogborne.

82 The Same with her two sons.

Painted by Sir P. Lely. Mezzotint. R. Tompson excudit.

83 The Same.

Artists not known. C. S., p. 1657, No. 50.

84 The Same.

Painted by Sir P. Lely. Mezzotint by G. Valck.

Not described by Smith. It is the same size and composition as the portrait of Mary Davis. C. S. 2, p. 1394.

85 The Same.

Painted by Sir P. Lely. Engraved in line by G. Valck. First state, before cross-hatching in the sky in the upper right corner.

86 The Same.

Painted by Cooper. Engraved in line by G. Valck. Small oval.

87 The Same.

Painted by Sir P. Lely. Mezzotint by P. Van Bleeck. C. S. 6.

88 Mrs. Hartley in the character of Elfrida.

Painted by J. Nixon. Mezzotint by W. Dickinson. C. S. 37.

Elizabeth Hartley first appeared at Bath about 1771; became popular as a tragic actress, probably on account of her beauty; as Garrick said: "A finer creature I never saw. Her make is perfect." Left the stage, 1780; died at Woolwich, 1824.

89 Henderson as Macbeth.

Painted by Romney. Mezzotint by J. Jones. C. S. 37. First state.

Born in London, of Irish parents, 1747; first appeared at Bath, 1772; came to London, 1777, and became a great favorite with the public; died, 1785.

90 Mr. Holman and Miss Brunton in Romeo and Juliet.

Painted by M. Brown. Mezzotint by J. Park. C. S. 4.

Joseph George Holman was born about 1760; became a rival of Kemble; finally took a theatre at Charleston, S. C.; died in Brooklyn (?), 1817.

Ann Brunton was born in London, 1769; met with great success at Covent Garden; married Robert Merry, 1791, and came with him to America in 1796; Merry died, and she afterward married Mr. Warren, manager of a theatre; died, 1808.

91 Henry Erskine Johnston in the character of Douglas.

Painted by Singleton. Engraved in line and stipple by E. Mitchell.

Born in Edinburgh, 1750; first appeared there as young *Norval;* called "The Scottish Roscius." Played a short engagement in Edinburgh in 1830, after which there is no record of him.

92 Mr. Johnstone in the character of Tully.

Painted by De Wilde. Engraved in stipple.

John Henry Johnstone was born in Tipperary, 1751; became a soldier, but his fine singing having attracted attention, he was persuaded to go on the stage, and met with great success; his voice beginning to fail, he attained celebrity in Irish characters; died, 1829.

93 Richard Jones as Flutter in The Belle's Strategem.

Painted by De Wilde. Aquatint by H. Meyer. Proof before all letters.

Born, 1779; known as Gentleman Jones; was an excellent actor of eccentric gentlemen and dashing beaux; died, 1851.

94 Mrs. Jordan in the character of the Country Girl.

Painted by Romney. Engraved in stipple by J. Ogborne.

Dorothy Bland was born in Ireland about 1762, appeared on the Dublin stage, 1777; and at Drury Lane, 1785, under the name of Jordan. "A most bewitching and delightful actress," her connection with the Duke of Clarence was most unfortunate for her. She died neglected at St. Cloud, in July, 1816.

95 The Same in the character of Hypolita.

Painted by J. Hoppner. Mezzotint by J. Jones. C. S. 41. Proof, open letters.

96 Edmund Kean, as Sir Giles Overreach.

Painted by G. Clint. Mezzotint by T. Lupton. Proof.

This extraordinary actor was born in 1787. Wonderful passion, impetuosity and force distinguished his best impersonations. Died, 1833.

97 The Same as Macbeth.

Drawn by G. H. Harlow. Engraved in stipple by H. Meyer.

98 The Same as Brutus.

Painted by Northcote. Mezzotint by S. W. Reynolds. Proof, open letters.

99 The Same as Chief of the Huron Tribe of Indians.

Painted by F. Meyer. Engraved in stipple by G. F. Storm.

100 The same as Richard III.

Painted by J. J. Halls. Mezzotint by C. Turner. Proof, open letters.

101 Miss F. M. Kelly in the character of Juliet.

Drawn by J. Jackson. Engraved in stipple by F. C. Lewis.

Born, 1790; actress and singer; was associated with all the great actors of the time; died, 1882. Genest says that in melodrama she was superior to all other actresses.

02 Michael Kelly.

Painted by Lonsdale. Mezzotint by C. Turner. Proof before all letters.

Singer and composer; born in Dublin about 1764; instructed by Glück and Mozart: Sheridan's director of music at Drury Lane; died, 1826.

03 Fanny Kemble.

Drawn by Sir T. Lawrence. Lithographed by R. J. Lane.

This popular actress and daughter of Charles Kemble was born in 1811; married Pierce Butler of South Carolina; died, 1893.

04 Frances Kemble.

Painted by Sir J. Reynolds. Mezzotint by J. Jones. C. S. 45.

Younger sister of Mrs. Siddons. She was elegant, agreeable, and pleasing on the stage, but was overshadowed by her elder sister. She married Mr. T. Twiss; died, October, 1822.

05 John P. Kemble as Richard III.

Painted by W. Hamilton. Engraved in line and stipple by F. Bartolozzi.

Born, 1757, at Preston; as a child played in his father's company; first appeared at Drury Lane, 1783; took leave of the stage in "Coriolanus," 1817; died, 1823.

106 The Same as Montevole in Julia.

Engraved in line and stipple by E. Harding, 1788.

107 The Same as Cato.

Painted by Sir T. Lawrence. Mezzotint by S. W. Reynolds. Proof before any letters.

108 The Same as Hamlet.

Painted by Sir T. Lawrence. Mezzotint by S. W. Reynolds.

109 The Same.

Painted by Sir T. Lawrence. Mezzotint by W. Say.

110 Mr. King and Mrs. Baddeley in A Clandestine Marriage.

Painted by Zoffany. Mezzotint by Earlom. C. S. 26. First state.

Thomas King, comedian and dramatist, was born in London, 1730; in private was a remarkable mimic; died, 1805.

Mrs. Baddeley was born, 1745; she had good looks, a good voice, and was a pleasing actress; died, in poverty, 1801.

1 The Same and Miss Farren in The Heiress.

Painted by Downman. Engraved in stipple by J. Jones. First state, before inscription.

For Miss Farren see No. 48.

2 The Same as Puff.

Painted by Zoffany. Mezzotint by J. Young. C. S. 45. First state.

3 Miss Lefevre as Felicia.

Drawn and Mezzotinted by J. R. Smith. C. S., p. 1318. Printed in colors.

She was then (1796) at Drury Lane Theatre.

4 Anthony Leigh as the Spanish Friar.

Painted by Sir G. Kneller. Mezzotint by J. Smith. C. S. 155.

Native of Northamptonshire; comedian of the Duke of York's company, and a great favorite with Charles II and the public.

5 William Thomas Lewis.

Painted by Shee. Mezzotint by John Jones. C. S. 47. First state.

Born, 1748; first appeared in Dublin; at Covent Garden, 1773; died, 1811.

116 Mrs. Litchfield.

Painted by G. Harlow. Mezzotint by W. Say.

Harriet Hay was born in 1777; married, 1794; had great power in irascible characters; died, 1854.

117 Miss Love.

Drawn and engraved in stipple by J. Kennerley.

Afterward Countess of Yarborough.

118 William Lovegrove.

Painted by E. Bird. Mezzotint by W. Ward. C. S. 53. First state.

Born, 1778; member of the Drury Lane company and a capital actor; died at Bath, 1816.

119 Mr. Lowe and Mrs. Chambers as Macheath and Polly.

Painted by R. Pine. Mezzotint by J. McArdell. C. S. 122.

Thomas Lowe first appeared at Drury Lane, 1740, as Macheath; afterward principal singer at Vauxhall; died, 1783.

20 Owen McSwiny.

Painted by Vanloo. Mezzotint by J. Faber. C. S. 231. First state.

Born in Ireland; manager of Drury Lane and the Haymarket theatres; died, 1754, bequeathing his fortune to Peg Woffington.

21 The Same.

Painted and mezzotinted by P. van Bleeck. C. S. 7. First state.

22 Mr. Macklin and Mrs. Pope in the characters of Shylock and Portia.

Painted by Boyne. Engraved in stipple by W. Nutter.

Charles Macklin was born in Ireland, 1697; celebrated as *Shylock*, *Macsycophant*, etc.; died, 1797.

For Mrs. Pope see No. 179.

23 Macready as Virginius.

Drawn by J. Jackson. Engraved in stipple by Picart.

William Charles Macready was born in 1789; first appeared on the stage at Birmingham, 1810; advanced to the front rank in his profession; made several visits to the United States, during the last of which occurred the Astor Place Riot, 1849; died, 1873.

124 Anthony Maddox.

Painted by T. King. Mezzotint by R. Houston. C. S. 75.

Celebrated rope dancer; lost at sea, 1758.

125 Charles Matthews, Sr., representing four celebrated characters.

Painted by G. H. Harlow. Mezzotint by H. Meyer. Proof.

The celebrated comedian and wit; born, 1776; died, 1836.

126 Marlborough Theatricals.

Painted by J. Roberts. Mezzotints by J. Jones. C. S. 55.

An account of these performances is given by Chaloner Smith in "British Mezzotint Portraits," page 762.

127 Margaret Martyr.

Painted by M. Brown. Mezzotint by J. Dean. C. S. 18. Intermediate state, with "Mrs. Martyr" only in addition to the artists' names, and the address.

Margaret Thornton first appeared in public as a singer at Vauxhall, also at Covent Garden; married Captain Martyr, who died in a debtors' prison; she died in 1807.

8 Harriot Mellon as Mrs. Page.

Painted by Masquerier. Mezzotint by W. Say. Proof, open letters.

Born, 1777, in Cork or London; appeared at Drury Lane, 1795; retired from the stage, 1815, to marry Thomas Coutts, the banker. Coutts died in 1822, and in 1827 she married the ninth Duke of St. Albans; died, 1837.

9 The Same as Volante.

Painted by Sir W. Beechey. Mezzotint by C. Turner. Proof.

0 The Same.

Designed and engraved in stipple by S. I. Stump.
a. Early state, low dress.
b. Later state; the dress is higher on the bosom.

1 Michael Mohun.

Painted by S. Harding. Engraved in stipple by E. Harding, Jr. Proof, open letters.

Born, 1620 (?); acted in Killigrew's company; Pepys saw him and declared that he was "the best actor in the world"; died, 1684.

2 Moody as Foiguard.

Painted by Zoffany. Mezzotint by Marchi. C. S. 11.

John Moody was born in Cork in 1727; played a wide range of parts; was very popular in Irish characters such as Dennis Dogherty, Major O'Flaherty, etc.; died, 1812.

133 The Same and Packer in The Register Office.

Painted by Vander Gucht. Mezzotint by J. Saunders. C. S. 9. First state.

Packer was with Garrick at Drury Lane and acted there many years.

134 William O'Brien.

Painted by F. Cotes. Mezzotint by T. Watson. C. S. 109.

A very handsome Irish actor who was a capital representative of the man of fashion at Drury Lane Theatre. He ran away with, and married, Lady Susan Strangways, daughter of the Earl of Ilchester; died, 1815.

135 Ann Oldfield.

Painted by Richardson. Mezzotint by J. Simon. C. S. 113.

Born, 1683; introduced by Vanbrugh to Rich, the manager of Drury Lane Theatre, who engaged her; became the leading actress on the British stage, retaining that position until her death in 1730.

136 The Same.

Painted by Richardson. Engraved in stipple by Meyer.

137 The Same.

Painted by Richardson. Mezzotint by E. Fisher. C. S. 49.

Miss O'Neill.

Painted by Masquerier. Mezzotint by W. Say. Proof.

Elizabeth O'Neill was born in Ireland about 1791; educated at Drogheda, where her father was stage manager of the theatre; appeared at Covent Garden, October, 1814, as *Juliet;* married, 1819, Sir William W. Beecher; died, 1872.

The Same in the character of Belvidera.

Painted by A. W. Devis. Mezzotint by H. Meyer.

The Same as Isabella.

Drawn by J. Boaden. Engraved in stipple by T. Cheesman. Proof printed in colors.

Mrs. Orger, Miss Cubitt, Mr. Munden, and Mr. Knight, in Lock and Key.

Painted by G. Clint. Mezzotint by T. Lupton. Proof, open letters.

Mary Ann Orger was an actress of Drury Lane Theatre; born, 1788; died, 1849. Excellent in second-rate parts.

Maria Cubitt, actress and singer; died, 1830.

Joseph Shepherd Munden, born, 1758; called by Lamb "not one but legion, not so much a comedian as a company."

Edward Knight was born in 1774; the best actor of his day in pert servants and cunning rustics; died, 1826.

142 John Palmer.

Painted by J. Russell. Engraved in stipple by J. Collyer.

John Palmer was born in 1742; became one of the most popular of actors; played over three hundred characters, in most of which he excelled; was the original Joseph Surface; died while acting in "The Stranger" at Liverpool, August, 1798.

143 W. Parsons and J. Moody in The West Indian.

Painted by T. Mortimer. Mezzotint by W. Dickinson. C. S. 57. Second state.

For Parsons see No. 6.

144 Batt Platt in the character of Mad Tom.

C. S., p. 1701, No. 81.

The death in July, 1758, of "the facetious Batt Platt, celebrated for singing *Mad Tom*, in the infancy of Sadlers Wells," is reported in the "London Magazine."

145 Tyrone Power in the character of Connor O'Gorman.

Painted by N. I. Crowley. Engraved in mixed style by C. G. Lewis.

Celebrated Irish comedian; born in Waterford, 1797; visited the United States four times; drowned in the ship *President* (New York to England), 1841.

.6 Mrs. Pritchard as Hermione in The Winter's Tale.

Painted by R. E. Pine. Engraved in line by S. F. Ravenet and F. Aliamet.

Hannah Vaughan, born, 1711, was married in early life to a poor actor named Pritchard; became one of the most conspicuous stars in the Garrick galaxy; died, 1768.

.7 James Quin.

Painted by T. Hudson. Mezzotint by J. Faber. C. S. 301. First state.

Born, 1693; first appeared in the Smock Alley Theatre, Dublin; attained great eminence in tragedy; killed two actors in a duel; died, 1766.

.8 Samuel Reddish as Posthumus.

Painted by Pine. Mezzotint by V. Green. C. S. 108.

Born at Frome, 1735; was distinguished as a tragic actor; died, 1785.

.9 Mary Robinson.

Painted by Romney. Mezzotint by J. R. Smith. C. S. 141.

Mary Darby was the daughter of a sea captain; married, at fifteen, to an attorney named Robinson; had success on the stage as *Imogen*, *Juliet*, and *Perdita*; in the latter character gained the admiration of the Prince of Wales; died, December, 1800. She published in 1775 a volume of poems, and afterward other works.

150 Miss Rose in the character of Tom Thumb.

Painted by J. Berridge. Mezzotint by E. Fisher. C. S. 53. First state.

An infant prodigy of the time, whose popularity was soon exhausted probably, as no further account of her has been found.

151 William Shakspere.

Painted by Zoust. Mezzotint by J. Simon. C. S. 133.

Born, 1565; died, 1616.

152 Mrs. Siddons in the tragedy of The Grecian Daughter.

Painted by W. Hamilton. Engraved in line by J. Caldwall. Proof, open letters.

Sarah Kemble, the greatest English-speaking tragic actress, was born at Brecon, 1755; married, 1773; first appeared in London, 1775; retired, 1818; died, 1831.

153 The Same and her son in the tragedy of Isabella.

Painted by W. Hamilton. Engraved in line by J. Caldwall. Proof, open letters.

54 The Same as The Tragic Muse.

Painted by Sir J. Reynolds. Engraved in stipple by F. Haward. Proof, before the coat of arms.

55 The Same.

Drawn by Downman. Engraved in stipple by P. W. Tomkins. Printed in colors.

56 Matthew Skeggs as Signor Bumbasto.

Painted by T. King. Mezzotint by R. Houston. C. S. 111.

A performer in extravaganza; died, 1773.

57 William Smith as Iachimo in Cymbeline.

Painted and mezzotinted by W. Lawranson. C. S. 2.

Born, 1730; known as "Gentleman Smith"; excelled in gay comedy; the original *Charles Surface;* died, 1819.

58 Miss Somerville.

Drawn by G. Hayter. Engraved in stipple by F. C. Lewis.

159 Shuter, Beard, and Dunstall in Love in a Village.

Painted by Zoffany. Mezzotint by Finlayson. C. S. 14.

Edward Shuter was born about 1730; became a great public favorite; was pronounced by Garrick the greatest comic genius he had ever seen; died, 1776.

John Beard was born in 1716; actor and singer; Handel composed some of his best tenor parts for him; died, 1791.

But little is known of Dunstall; he died, 1788.

160 Shuter, Quick, and Mrs. Green in She Stoops to Conquer.

Painted by T. Parkinson. Mezzotint by R. Laurie. C. S. 35. First state.

John Quick was born in 1748; first appeared at the Haymarket Theatre, 1769; was the original *Tony Lumpkin;* died, 1831.

Jane Hippesley, afterward Mrs. Green, made her first appearance at her father's benefit, March, 1735; was *Ophelia* to Garrick's *Hamlet* in his first season at Goodman's Fields; rose rapidly to eminence; died, 1791.

161 Catherine Stephens.

Engraved in stipple by Robert Cooper. Printed in colors.

This celebrated singer and actress was born in London, 1794; first appeared in Covent Garden, 1813; married, 1838, George, fifth Earl of Essex. Died, 1883.

62 The Same.

Painted by G. H. Harlow. Mezzotint by W. Say. Proof.

63 Richard Suett.

Painted by De Wilde. Mezzotint by Cawthorn.

This eminent comedian was born in Chelsea, 1755; appeared at Ranelagh, Haymarket, and Drury Lane theatres; died, 1805.

164 Cave Underhill.

Painted by R. Bing. Mezzotint by J. Faber, Jr. C. S. 357.

"The Tatler" for May 31, 1709, mentions him as "a comic for three generations." Died, 1709.

165 Madame Vestris, Mrs. J. Glover, Mr. Williams, and Mr. Liston in Paul Pry.

Painted by G. Clint. Mezzotint by T. Lupton. Proof before letters.

Lucia Elizabeth Bartolozzi was born in London, 1797; married Vestris, a ballet master, 1813; was popular as singer, actress, and manager of the Olympic The-

atre; married Charles James Matthews in 1838; died, 1854.

Julia Glover was born at Newry, Ireland, 1779, daughter of an actor named Betterton. It was said that "she had an admirable vein of Comedy"; died, 1850.

For Liston, see No. 15.

166 Madame Vestris as a Broom Girl.

Lithographed, designed and drawn on stone by R. J. Lane.

167 Miss Wallis and Mr. Dimond as Romeo and Juliet.

Painted by C. Sherriff. Engraved in stipple by F. Bartolozzi. Proof before letters.

Born in Yorkshire: first appeared in Dublin; then Bath, Covent Garden, etc.; married Mr. Campbell and left the stage, 1797.

W. W. Dimond, actor and dramatist, was born in 1750; died at Bath, 1812.

168 Mr. Warde in the character of Leon in Rule a Wife and Have a Wife.

Painted by T. Langdon. Engraved in stipple by W. T. Fry.

James P. Warde was born 1792; acted in the Dublin and Covent Garden theatres; died, 1840.

69 Mrs. Wells.

Mezzotint. Full bust; facing slightly to right; looking to front; hair in a large roll which touches her right shoulder; large hat, tipped forward; bosom bare; outer garment removed from right shoulder.

M^RS W——s | Oxon. Pub^d as y^e Act Directs Feb^y 24 1781.

Height, 4¾; W. 3¾ inches; Sub. H. 4⅜ in., W. 3¾.

A portrait not mentioned by Smith.

70 Robert Wilks.

Painted by J. Ellis. Mezzotint by J. Faber. C. S. 383.

Born near Dublin, 1670; appeared there in *Othello* in 1689; went to London, where he was a great favorite both in tragedy and comedy. Died in London, 1732.

71 Margaret Woffington.

Painted by A. Pond. Mezzotint by McArdell. C. S. 188. From the Royal Collection, Windsor Castle.

Born in Dame Street, Dublin, 1719, where she first made her appearance on the stage. She afterward met with the greatest success in London, being admired by the leading men of the time. Left the stage in 1757, and died, March 28, 1760; buried at Teddington.

172 The same holding a book, "Plays Vol. 2."

Line. J. Machand, sculp.

173 Henry Woodward as Petruchio.

Painted by Vander Gucht. Mezzotint by J. R. Smith. C. S. 177. First state.

Born in London, 1717; celebrated comedian; acted in Dublin, 1747; engaged by Garrick for London; died, April, 1777.

174 The Same as Mercutio.

Engraved in line, 1753.

175 Mrs. Wrighten.

Painted by R. Dighton. Mezzotint by R. Laurie. C. S., p. 798. Proof before the title.

Miss Matthews, actress and vocalist, married James Wrighten; eloped from him and went to America, dying at Charleston, in great distress, 1796.

176 Mrs. Yates in the character of The Tragic Muse.

Painted by Romney. Mezzotint by V. Green. C. S. 142.

77 Mrs. Yates in the character of Electra.

Painted by S. Cotes. Mezzotint by P. Dawe. C. S. 13.

78 Charles Young.

Painted by Harlow. Mezzotint by C. Turner. Printed in colors.

79 Miss Elizabeth Younge.

Painted by R. Dighton. Mezzotint by R. Laurie. C. S., p. 798.

Smith says: "An excellent actress trained by Garrick; married Pope, the actor, 1785; died in Halfmoon Street, Piccadilly, March 15, 1797, aged 52 years."

80 The Same, with Messrs. Dodd, Love, and Waldron in Twelfth Night.

Painted by Wheatley. Mezzotint by J. R. Smith. C. S. 178. First state.

81 Beggar's Opera, Act III.

Painted by W. Hogarth. Engraved in line by W. Blake.

182 Mrs. Tidswell, Bannister, and Parsons in scene from The Citizen.

Painted by H. Singleton. Engraved in stipple by T. Burke.

183 The Indian Emperor.

Painted by W. Hogarth. Engraved in mixed style by R. Dodd. Proof, open letters.

184 Darby and Joan (Miss Farren and the Earl of Derby).

Drawn and etched by R. Dighton. In colors.

SUPPLEMENTARY

23A Master Burke as Mr. Terence O'Leary.

Drawn by Wageman. Engraved in line by P. Roberts. In colors.

Juvenile violinist and actor.

57A David Garrick in The Auctioneer.

Painted by Liotard. Mezzotint by J. McArdell. C. S. 76. First state.

58A The Same as Richard III.

Painted by Dance. Mezzotint by J. Dixon C. S. 17. First state.

87A Joseph Harris as Cardinal Wolsey.

Painted by Greenhill. Mezzotint by Dawe.

Comedian at the Lincoln's Inn Fields Theatre from 1662 to 1676.

88A Mrs. Hartley in The Distressed Mother.

Painted and engraved in line by G. H. Sherwin.

144A Mrs. Pope as Juliet.

Painted by Sir M. A. Shee. Mezzotint by W. Ward. C. S. 69.

Born in Waterford in 1777; maiden name Campian; second wife of A. Pope, the actor; taken ill on the stage when acting Desdemona, October 10, 1803, and died on the 18th, aged 26.

CATALOGUE

OF

MEDALS AND PLAQUES

BY

VICTOR D. BRENNER

EXHIBITED AT

THE GROLIER CLUB

MARCH 7 TO MARCH 23

1907

FOREWORD

IN the early days of this Republic great attention was paid to the production of medals, indeed, some months before the Declaration of Independence, Congress ordered a gold medal to be struck and presented to George Washington "for his wise and spirited conduct in the siege and acquisition of Boston." Later there was a series designed and struck in Paris, by order of the Continental Congress, under the supervision of Colonel David Humphreys, who, recognizing the importance of following the rules governing numismatics, asked the aid of the French Academy of Inscriptions and Belles-Lettres in the

composition of the designs. Benjamin Franklin, Thomas Jefferson and John Jay were interested in the work, Franklin as an admirer and friend of the famous medallist Dupré.

The art of Dupré, Duvivier, Gatteaux, Andrieu, Gayrard, and other notable French medallists strongly influenced our own artists and for several decades after the establishment of the Republic the importance and special value of this art continued to be recognized in this country. As late as 1846 General Winfield Scott, in a letter to Secretary of War Marcy, in relation to the medal ordered by Congress to be presented to General Zachary Taylor for his victories on the Rio Grande, expressed an appreciation of the medallists' art, which is worth quoting here. He wrote: "As medals are

among the surest monuments of history, as well as muniments of individual distinction, there should be given to them, besides intrinsic value and durability of material, the utmost grace of design with the highest finish in mechanical execution. All this is necessary to give the greater or adventitious value; as in the present instance, the medal is to be at once, an historical record and a reward of distinguished merit." Further testimony to the importance of this branch of art, if such be needed, is found in the words of J. F. Loubat, the author of the well known "Medallic History of the United States." He wrote: "Medals, by means of the engraver's art, perpetuate in a durable form, and within a small compass which the eye can embrace at a glance, not only the features of eminent persons, but

the dates, brief accounts and representations (direct or emblematical), of events; they rank, therefore, among the most valuable records of the past when they recall men, deeds, or circumstances which have influenced the life of nations."

About the middle of the last century there appears to have been a decline in the public encouragement of the medallist. Not only in the mind of the public, but in that of the artist as well, this special art has become confused with the art of the sculptor and the canons governing numismatics have long been forgotten or ignored. The result has been that while there has always been a considerable demand for the work of competent medallists, and while this country has produced architects, sculptors and painters of world-wide reputation, no medallist

has come to the front as a master in his profession. It is, therefore, a matter of great satisfaction to find here an artist whose taste and temperament have inclined him to choose this special branch of plastic art for his life work and who has already achieved eminence in it.

The small size of plaques and medals and the consequent difficulty of showing them to advantage in a general collection of works of art, are the chief reasons why a medallist rarely shows his work publicly, and it is only in an intimate and special exhibition like this that these productions can be studied with satisfaction.

Mr. Victor D. Brenner, whose collected works are enumerated in this catalogue, was born in Shavely, Russia, in 1871, and at the age of thirteen began to work with his

father in engraving seals and in stone cutting. After three years' experience under his father's directions he left home and worked as an engraver of jewelry and a sculptor in various cities of Russia until 1890, when he came to New York and entered as a pupil, first in Cooper Union, then in the School of the National Academy of Design, and in the Art Students' League, practising his profession in the daytime and studying at night. In 1898 he went to Paris, became the pupil of Roty and studied in the Julian Academy under Peuch, Verlet and Dubois for two years. After a year's travel in Italy and Germany he returned to New York and opened a studio and in the course of three years produced a large number of plaques, medals, reliefs and busts.

The past two years he has spent

in Paris studying with Roty. His work has been shown in the exhibitions in Paris, Berlin, Munich and London and in the important exhibitions in this country. Among other distinctions he has been awarded a bronze medal in the Universal Exposition at Paris in 1900, a mention in the Salon of the same year, a bronze medal at the Buffalo Exhibition and a silver medal at the St. Louis Exhibition. He is represented in the Luxembourg Gallery in Paris by eighteen pieces, in the collection of the Mint in Paris by twelve pieces, in the Glyptothek in Munich by ten pieces, in the Boston Museum by the same number, and in the Metropolitan Museum of this city by six pieces.

F. D. MILLET.

A MEDAL has had for its object through all ages, a commemoration of an important event or of a noble personage.

In its execution may be found all the qualities that any work of art may possess in other media. Its technicalities, however, limit its design, and its size exacts extreme delicacy of execution. But for conveying a story, it has a broader scope than sculpture and like painting, admits of perspective and even of atmosphere.

After the idea is conceived sketches in soft wax are made to determine the desired relief and composition of lines. For the final model, a slate is used in order to

have an even surface; the design is then traced on it with a point, and bit by bit the wax is applied until the full modelling of the design is obtained. The wax model is made on the slate four or five times the diameter of the finished medal.

In many cases the artist will oil the surface of his wax model, make a mould of it in plaster of paris. This mould is in turn filled with plaster of paris and a positive or cameo is obtained representing the model. In other cases, after the wax model has been completed, the artist proceeds at once to translate his design into a block of soft steel, called a die. The left hand holds the die firmly in position. In the right hand is held a steel graving tool called burin which cuts into the die by the pressure of the palm, guided by the four fingers. The thumb is used as

a counterbalance on the die so as to prevent and stop pressure when it has reached the desired depth and length.

An outline sketch is first made on the face of the soft steel by the artist, carefully following the design of the medal. Then he commences to cut into the steel with his burin, producing an intaglio which eventually will be the die from which the medal is struck.

After almost every cut of the tool, the artist takes wax impressions of his die to see how the work is progressing and to note how it agrees with the original wax model.

A trained engraver's hand will in time develop an accuracy of touch that will save him many verifications by wax impressions. In leading his graver he can feel the direction of the cut or curve of line, no matter

in what depth it may be. When the hand reaches this state of sensitiveness it obviates much of the eye strain to which engravers are subject.

One interesting process made use of very often by engravers, but not generally known to the laity, is the application of so-called punches in intaglio cutting. These "punches" consist of steel bars at the ends of which are engraved in cameo, letters, forms or even parts of the design. The punches are sunk with a hammer into the die to the desired depth, thus obtaining easier results at depths not readily accessible with the graver. After completion, the die is heated to a cherry red and immersed in a basin of water from the bottom of which arises a tube carrying cold water. It is essential that the stream flowing from the tube

should meet the surface of the die immediately upon its immersion. By this process the surface of the steel is hardened to resist the pressure required in the striking of the medal.

Since the introduction of the reducing machine, the medallist has his model cast in bronze or iron, adjusts it to the machine and obtains a reduction in steel in any size desired. The reducing machine, which is a kind of pantagraph, was invented by the Frenchman Contamin early in the nineteenth century. A steel point following the model in its reliefs and cavities, transmits by means of a bar its movements to another point which cuts into the steel. This machine saves the artist much of the tedious work required in the cutting of dies by hand. It copies a model with but slight modifications

in certain places, and if due allowance has been made in the model, will need but little retouching in the die.

The striking of a medal is entirely mechanical, and is obtained by either hydraulic pressure, or the screw press. The metal disc is placed between the dies, and pressed until the full image is obtained. According to the height of the relief, it may require from one to ten or even more pressures, and annealing the metal disc each time after it has received a blow.

The medal is now ready to be colored, or as it is termed have a patine produced on it, for it must be remembered that when a medal comes from the press, it is as bright as a new penny. The patine may be obtained by burnt sienna, by liver of sulphur or salammoniac as the case

may be for the bronze. For silver, any oxide will do to give a dark background, and to relieve the surfaces, pumice stone is used with effect.

VICTOR D. BRENNER.

CATALOGUE

1

Football medal engraved directly in the dies.

Executed in New York, 1894

2

Award medal of the St. George Athletic Association cut directly in the die.

Executed in New York, 1895

3

The William Augustus Mühlenberg medal commemorating the opening

of the St. Luke's Hospital, issued by the American Numismatic Society, cut directly in the dies.

Executed in New York, 1896

4

Portrait plaque of E. Marblestone.

Executed in New York, 1897

5

The Cullum Geographical medal designed by L. F. Emmet, presented to Dr. Fr. Nansen and Lieut. Peary.

Executed in New York, 1897

6

Dollar of the Republic of St. Domingo.

Executed in New York, 1897

7

Charities and Correction medal, issued by the American Numismatic Society, commemorating the 25th national conference in New York.
Executed in New York, 1898

8

Portrait plaque of George A. Lucas, Esq.
Executed in Paris, 1899

9

Portrait plaquette of Miss Stuart.
Executed in Paris, 1899

10

Portrait plaquette of C. Delacour
Executed in Paris, 1899

11

Portrait plaquette of René.
Executed in Paris, 1899

12

Souvenir plaquette presented by Commissioner General Peck to the officers of the World's Fair at Paris, 1900.
Executed in Paris, 1900

13

Portrait medallion of Edward B. Fulde.
Executed in Paris, 1900

14

Portrait plaquette of J. Sanford Saltus, Esq. Reduction.
Executed in Paris, 1900

15

Part of a binding for a catalogue of the Walters China collection.
Executed in Paris, 1900

16

Portrait plaque of Mlle. C. at the piano.
Executed in Paris, 1900

17

Portrait medallion of Mme. Ernest Raynaud.
Executed in Paris, 1901

18

The George William Curtis medal for proficiency in Public Speaking. Columbia University.
Executed in New York, 1901

19

Portrait plaque of Jessie.
Executed in New York, 1901

20

The John Wakefield Francis medal. First of a series to commemorate noted citizens of New York.
Executed in New York, 1901

21

Portrait plaque of William Maxwell Evarts, Esq.
Executed in New York, 1901

22

Reduction of the William Maxwell Evarts plaque.
Executed in New York

23

Medal given by the State of Michigan to the Volunteers in the war with Spain and Philippine Campaign.

Executed in New York, 1902

24

The Illig medal in Applied Science, Columbia University.

Executed in New York, 1902

25

Medal presented to Prince Henry of Prussia by the American Numismatic Society in commemoration of his visit to America.

Executed in New York, 1902

26

Award medal of the Lake George Regatta Association.

Executed in New York, 1902

27

Plaque presented to Theodore L. De Vinne, Esq., at the annual dinner of the Typothetae of New York.

Executed in New York, 1902

28

Anniversary plaque of the firm of Openhym and Sons.

Executed in New York, 1902

29

The John Fritz medal for Scientific or Industrial achievement, founded by the United Engineering Societies of America at the celebration of his seventieth birthday.

Executed in New York, 1902

30

Badge of the Monmouth County Historical Association.

Executed in New York, 1903

31

The Charles P. Daly medal for geographical research.

Executed in New York, 1903

32

The Lloyd McKim Garrison medal for proficiency in English Literature. Harvard University.

Executed in New York, 1903

33

Seal of the New York Public Library.

Executed in New York, 1903

34

Amerigo Vespucci plaque. The first of a series of medals commemorating noted men in the history of America, issued by the American Numismatic Society.

Executed in New York, 1903

35

Portrait plaque of Mrs. S. Oettinger.
Executed in New York, 1903

36

Portrait plaque of Samuel P. Avery, Esq.
Executed in New York, 1903

37

Portrait plaque of Collis P. Huntington, Esq. Reduction.
Executed in New York, 1904

38

Seal of the Fine Arts Federation of New York.
Executed in New York, 1904

39

Commemorative plaque of the Fiftieth Anniversary of the University of Wisconsin.
Executed in New York, 1904

40

Souvenir plaquette of the National Arts Club, New York.
Executed in New York, 1904

41

Centennial medal of the New York Historical Society.
Executed in New York, 1904

42

The James McNeill Whistler plaque commemorating the collective ex-

hibitions of his works given in Boston, London and Paris.
Executed in Paris, 1905

43

Portrait plaque of Solomon Loeb, Esq. Reduction.
Executed in Paris, 1905

44

Portrait plaque of Dr. Dumontier.
Executed in Paris, 1905

45

Reduction of the Dumontier plaque.

46

The Frederick Samuel Tallmadge medal for the New York Society of the Sons of the Revolution.
Executed in Paris, 1906

47

Model of the obverse of the Tallmadge medal.

48

Portrait plaque of Dr. Otto Binswanger.
Executed in Paris, 1906

49

Portrait of Mme. H.
Executed in Paris, 1906

50

Portrait plaque of Dr. Rabutot.
Executed in Paris, 1906

51

Portrait plaque of Dr. Rupert Norton.

Executed in Paris, 1906

52

The John Paul Jones plaque issued by the American Numismatic Society. The second of the series of noted men connected with the history of America.

Executed in Paris, 1906

53

Portrait of F. S. Lamb.

Executed in New York, 1907

54

Frame containing 27 pieces.

THE DE VINNE PRESS

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

CATALOGUE

OF

LITHOGRAPHS

BY

J. McN. WHISTLER

EXHIBITED AT
THE GROLIER CLUB
APRIL 4TH TO APRIL 27TH
1907

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WHISTLER'S LITHOGRAPHS

THE art of James McNeill Whistler is best known through his oil paintings and etchings, but he made use of other mediums; namely, water color, pastel and lithography. He was always very much interested in technical processes and when he took up the lithographer's stone in the late seventies he tested its possibilities with enthusiasm. It was suited to his taste and to his resources as an artist. When he made a drawing he thought more of terse suggestion than of the elaborate definition of detail, and he found that in lithography he could make a kind of drawing expressing perfectly his ideas of substance and

atmosphere. His early lithographs, like some of the most famous of his early etchings, were river scenes made along the Thames. As he progressed in the study of the medium he took a wider range and drew on the stone, figures, portraits, scenes in cities, and other subjects, all of which will be found represented in this exhibition.

Whistler enjoyed making experiments and when he added lithography to his accomplishments he did not take over an old method and use it conventionally, but endeavoured to find out all that could be made of this branch of art, and to be as individual in his employment of it as he was in painting or in etching. Sometimes he used the familiar lithographer's stone of commerce. On other occasions he used the transfer paper which is equally well-known to artists. Whichever he used he made subservient to

his own conception of lithography and a source of new effects. When he began to make lithographs they left little impression upon the public, though some of them were issued with a short-lived magazine, "Piccadilly," which circulated, if only to a limited extent, among people supposed to care for such things. Whether he was discouraged or not, Whistler confined his attention for several years to the processes by which he chiefly won his fame; but after a while he returned to the stone and henceforth, down to within five or six years of his death, he used it, off and on, producing a considerable number of subjects.

Collectors began to appreciate his work and lithographs which, when published at all, had fetched a small price or were practically neglected, were gathered into portfolios by dis-

cerning amateurs. To-day Whistler's lithographs are growing rare. For this reason, as well as for the intrinsic interest of the works it contains, this exhibition is offered for public consideration.

CATALOGUE

CATALOGUE

The "W" and numbers following it, refer to Way's Catalogue of Whistler's Lithographs

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2	Study	W. 2
3	Study	W. 3
4	Limehouse	W. 4
5	Nocturne	W. 5
6	The Toilet	W. 6a
7	Early Morning. First State	W. 7a
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10	The Tall Bridge	W. 9
11	Gaiety Stage Door	W. 10
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19	Churchyard	W. 17
20	Little Court, Cloth Fair	W. 18
21	Lindsay Row, Chelsea	W. 19
22	Chelsea Shops	W. 20
23	Drury Lane Rags	W. 21
24	Chelsea Rags	W. 22

25 Courtyard, Chelsea Hospital w. 23

26 The Farriers w. 24

27 The Winged Hat w. 25

28 Gants de Suède w. 26

29 The Tyresmith w. 27

30 Maunder's Fish-shop, Chelsea w. 28

31 The Little Nude Model Reading w. 29

32 The Dancing Girl w. 30

33 Model Draping w. 31

34 The Horoscope w. 32

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38 Cocks and Hens, Hotel Colbert w. 36

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47	The Pantheon, from the Terrace of the Luxembourg Gardens	w. 45
48	The Draped Figure Seated	w. 46
49	Nude Model Reclining	w. 47
50	Nursemaids. "Les Bonnes du Luxembourg"	w. 48

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54	The Long Gallery, Louvre	W. 52
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65 La Belle Jardinière w. 63

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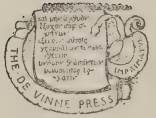
158	Draped Figure, Standing	w. 155
159	Draped Figure, Reclining	w. 156
160	Lady and Child	w. 157


THE DE VINNE PRESS

CATALOGUE OF ORNAMENTAL LEATHER BOOKBINDINGS EXECUTED IN AMERICA PRIOR TO 1850

EXHIBITED AT
THE GROLIER CLUB
NOVEMBER 7 TO 30
1907

NOTE

IT is often said that bookbinding as a fine art did not exist in America before the time of William Matthews. That the business of bookbinding was followed in the Colonies and that the eighteenth and early nineteenth centuries produced many binders of books, some known by name, but more of them unknown, cannot be doubted by readers of such admirable works as Isaiah Thomas's *History of Printing in America* and Leander Bishop's *History of American Manufactures*, nor by the collector of the printed books of these periods. From these two writers we learn that a binder named John Sanders took the freeman's oath in Boston as early as 1636, before any printing even had been done there, and that one John Ratliffe was employed on Eliot's Indian Bible, which, when published, bore the date of 1663, having come from England for this purpose. Indeed, the binding of these Bibles, Ratliffe said, in a petition to the Commissioners in 1664, was "the only incouraging work which upon good Intelligence caused me to transporte myself, and family into New England."

Of the ninety or more booksellers who carried on business in Boston before the Revolution, over thirty had binderies, also, attached to their establishments, and a number

of them confined their attention chiefly to this branch of book-making.

Even a casual glance at the newsletters shows that the early settlers soon began to bring over from home the books which were necessary to their literary and spiritual well-being, some bound and some in sheets to be bound after their arrival. In January, 1770, Alexander Hamilton laid before the House of Representatives his able and voluminous report on the subject of manufactures, calling attention to the large number of printing presses as sufficient to render us independent of "foreign countries" and recommending a duty of ten per cent. instead of five as an aid to the business at home. "To encourage the printing of books," he said, "would also encourage the manufacture of papers" as well as, he might have added, all of the rest of the book arts.

Certain it is, that something, either the tariff or the progressive zeal of the people, led to an enormous production of books in the first half of the nineteenth century and to the binding of books in a style which completely overshadowed those of the middle of the same century.

It devolved upon a former president of the Grolier Club, and a most enthusiastic lover of books, Mr. William Loring Andrews, to point out that the eighteenth century producers of books attempted to infuse into their productions something of the element of the beautiful and that with no small success. In his delightful essay *Bibliopegy in the United*

States, Mr. Andrews treats this subject in a manner calculated to awaken the interest of those who had not previously considered it a matter worthy of consideration, and so as to stimulate the enthusiasm of those who had already arrived at his conclusions.

Bishop and Thomas, as we have said, called attention to the important part played by the early binder, but without giving any of the information that is necessary to the complete history of the craft, and especially to its considerations to be ranked as an art—what leathers, papers, and gold were used, what tools were employed, what the character of the tools were, and what the quality of the workmanship. Mr. Andrews, while touching upon all of these matters, could not, in the length of his essay, go into such things in details and with the broad generalizations that come from the study of a large number of the same class of books. It is only in an exhibition like this that such materials can be found. Here spread out in carefully planned classes the student, and even the casual observer, may see the development of the desire which probably actuates any and all workmen to add something of the ornamental to their more ambitious productions. Here, in a collection chiefly brought together by the able hand of a single wise collector, one may find answers to many of these questions which may be asked concerning our early book-makers, and which the pioneer writers on the subject have left unanswered.

The answers to the questions concerning

leathers and papers are comparatively simple, notwithstanding that they involve quite separate trades. To study the materials on the books before us is to trace the history of the rise and growth of the two important industries from the earliest period, when the simplest forms of sheep and calf were the only leathers to be had in the Colonies to the time of the Centennial at Philadelphia, when a wide variety of leathers had begun to be used; it is to find them all poorly treated, thin in weight and elementary in color. The native leathers were, in course of time, mixed with a fusion from England and possibly from other places, but even the importations, while adding variety, did not improve the quality since it was a period of split leathers of poor grades all over Europe. To follow out this branch of the binder's art would be to follow the history of the tannery from its simple beginning and the spread of an industry, which to-day furnishes important figures to the statistician.

The early historians of printing in America give much space to the consideration of paper and paper-making from the time when the first mill was started in Roxborough, near Philadelphia, by William Rittinghuysen, in 1690, to the latest developments that come under their personal observation. The curious in these matters are referred to Joel Munsell's *Chronology of the origin and development of Papermaking*, printed at Albany in 1856 and to its succeeding editions. While the matter may seem to be one of small im-

portance in the consideration of leather-bound books, nevertheless it is a problem to be reckoned with. Here we may see in the end-papers the transition from the white papers of the eighteenth century to the newly invented mottled and marbled papers of various hues of the early nineteenth century mixed later on with the highly calendared, thick, colored papers of the autograph and floral albums. It is a fact worthy of note, that it was not until quite recently, until the time of William Morris and his school, in fact, that anything like variety or taste in end-papers was made possible to the professional binder.

More difficult are the questions to be answered about gold and tools.

Although we cannot state it as a positive fact, it seems reasonable to infer that the gold used by the early binders was imported from England. Its quality was of the best, a survey of the books here under consideration showing it to have stood the test of time perfectly, putting to shame much of the gilding of later times as seen in the works of many more sophisticated binders, English as well as American. In color it is generally light; it is light also in quantity, but in this it resembles the gold of the period both in England and in France.

The tooling in some cases, notably Nos. 36 and 40–42, was firm and solid. This matter of tools is the most important in the consideration of binding, for upon the quality of the tool depends the quality of the

work, especially in so far as delicacy and style are concerned. Whether tool-makers were to be found in the Colonies is not vouchsafed to us to know, nor when they became a recognized company of workers. Judging from the fact that to-day the city of New York boasts only a few cutters of binders' *petit fers*, and that most of the finer kinds of tools are made in France, we shall not think our forefathers unprogressive if they, too, were content to fetch their implements from abroad. In 1800 the "tools of the trade or profession of persons who come to reside in the United States" were entered free of duty and this fact will account for the styles, which, as we presently shall see, were in vogue at that period with the many binders whose names begin to appear in the directories. Reference to the books will show what is carefully noted in the catalogue, that the binders of different places seem to have used the same tools or rolls, thereby indicating either that they obtained them from a common source or else that they borrowed from each other. Should it happen that with further research it is learned that the early binders' tools were made at home, the results of the tooling will stand even more to the credit of the early workman than they do at present.

The earliest bindings, like some of those in Case 1, were of the simplest sort. They were usually well sewed, or tied into beech or oak boards, cut quite thin though not over-carefully, having white paper on one side for end-

papers, and then covered with sheep or calf, a small margin of the leather being turned over the edges of the paper-covered side and strongly glued down. This form of binding lasted through the seventeenth century, until, in fact, the introduction of "boards" or heavy pasteboard, and marbled papers. Mottled calf and marbled effects soon came into vogue, following the adoption of these varieties in England, where the fashion got a strong hold, though it had but a brief day in France.

The sheep-bound books of the seventeenth century are all blind tooled with a simple pattern of one or two fillets forming panels on the covers and having at the corners the conventionalized flower form invariably found in the books of the same period in England, usually ascribed to Samuel Mearne, bookbinder to Charles II. The simple geometrical design was the foundation for almost all of the patterns used on American bookbinding of the seventeenth, eighteenth, and early nineteenth centuries. This is no doubt partly due to the fact that in the binding in England during these periods as well as in France during the late eighteenth century and the early part of the following century the straight line predominated; interlacing bands, scrolls, and other Italian and early French forms being almost entirely unused.

The simple blind fillet or combination of fillets soon gave place to narrow gold rolls of the severest form, little more than broad lines, or a narrow Greek meander, double or triple lines with dots and leaves, and by the

beginning of the eighteenth century the lines were sometimes replaced by gold-tooled running patterns made up of single tools. By the end of this century lines had become borders, some wide, some narrow, with small corner-pieces and centerpieces. By the beginning of the nineteenth century, especially in New York and Philadelphia, the borders had become quite elaborate mixtures of gold and blind tooling, made up of rolls, stamps, and sometimes small tools, with heavy corner-pieces and center ornaments composed of small tools. Later, the fashion, more French than English, of using large blocks for the covers began to have a vogue.

In the arrangement of the ornament on the backs of the books we find the earliest examples broken up into panels, each panel being treated separately in the obvious way of border, corner-piece and centerpiece, more or less elaborated according to the period and the style of ornament then in vogue. It is to be remarked that the titles of many of these books, following a purely American fashion, were often placed in the centers of the backs.

This, then, being the universal plan of the design, what was the character of the small tools, rolls, or stamps used in its make-up? Obviously, with the close relation existing between the Colonies and the Mother Country the binders would have borrowed their styles from her, and this seems to have been the case. The single stamps used at the corners of the sheep-bound seventeenth and

early eighteenth-century books, especially as found in Boston, were, as already shown, the same exactly as those used in England at a slightly earlier period. By the end of the century the tools became delicate and the patterns were applied with skill, more suggestive of French models than English, indeed many of the tools used in Boston were identical with those used in Paris. The little sprigs, leaves, flowers, and emblems were characteristic of both countries at this time. To this period belong the ornaments which we are wont to call "Colonial," and which we think of as English.

This period and the beginning of the nineteenth century were specially interesting in the history of bookbinding in England and France. There was an influx of French refugees into England at the end of the eighteenth century. The Comte de Caumont, the grandson of the Maréchal de Fauquière and several others, who, before the troubles in France had followed the art of binding for their amusement, earned their living by this trade in London while the German invasion is familiar to all through the names of H. Walther, Kalthoeber, Baumgarten, and Staggemeier. A new style was created by these strangers, having little connection with England's past productions, except such as may be traceable to Roger Payne through Charles Lewis, and his immediate followers, who kept alive the English traditions after a manner of their own. In France, too, it was a crucial time. This was the period of

Bradel, Simier, Thouvenin, Purgold, and Lesné, men who may be said to have founded a school on the ashes of the old styles of Boyer, Padeloup, and the early eighteenth-century masters. Not enough has yet been written about them and their influence upon the art of binding and especially upon the English work. Curiously enough they borrowed more from England than England kept for herself, and then returned the raw products manufactured into their own new forms.

The bindings of New York, Boston, and Philadelphia of the last half of the eighteenth, but particularly of the first half of the nineteenth century, show very strongly these influences, not only in the single tools themselves, but in the large stamps which were a peculiar ear-mark of Thouvenin and his followers, and which easy method of decoration seems to have had a wide vogue with our binders, some of whom produced very creditable results.

From what has been said it must not be inferred that the American binder was only a copyist, far from that, and it is to his credit that, while using motives frequently used by his English and Continental brethren, he managed to infuse into his work no small amount of individuality. This is specially true of the New York binders, who early showed self-reliance, and whose reputation, in the hands of such men as Henry I. Megarey, G. Champley, and Wilson & Nichols, may very well stand a careful and critical examination. Enough has been said to show in

general outline the characteristics of our early bindings, and, we hope, to prove that, according to their opportunities, and in spite of their limitations, the binders produced results which, judged in the light of the best standards of the period, were highly creditable to them. At least enough has been said to show that American binding as an art began with the printing of American books.

CATALOGUE

PRIMITIVES

BINDINGS executed before or about 1800, when the printers were for the most part their own bookbinders.

1 **[Burgh, James]**
Britain's Remembrancer . . . London, Printed; Reprinted by Benjamin Mecom, at the New Printing-Office, in Boston. **1759.** Seventh edition. $6\frac{3}{8}$ x $3\frac{3}{4}$ inches.

In the original wooden boards, with the paper worn off and disclosing the cover of thin oak; included in this exhibition to show the use of boards before the introduction of cardboard.

On the verso of the title-page is a note by the printer, Benjamin Mecom, who was the son of a sister of Benjamin Franklin.

2 **Bible**
Biblia, Das ist: Die Heilige Schrift Altes und Neues Testaments . . . Germantown: Gedruckt bey Christoph Saur, **1743.** First edition. $10\frac{1}{4}$ x 8 inches.

Bound in beveled boards covered with dark calf, with clasps and brass bosses.

The second Bible printed in America, and the first in America to be printed in a foreign language. The present copy was exhibited at the Centennial Exhibition, and the placard which accompanied it is inserted.

The Baptists, or Tunkers, in Germany, raised money by subscription to disperse religious books among their poorer friends in Pennsylvania, and to establish a press there. The first printer to whom its charge was intrusted was Jacob Gaus, who proved inefficient, and the property was transferred to Christopher Saur, or Sower. "Mr. Saur was a many-sided man, and had much ingenuity and versatility. He erected a mill for manufacturing his own paper and ink. He also did his own binding, and contrived to cast the type he needed. The remarkable statement has been made of him that he was familiar with sixteen trades." [*Wright. Early Bibles of America.*] It was largely due to his appeals through his German almanac and newspaper (the first religious newspaper established in America), that the German Bible was attempted, and it was by his energy and enterprise that it was accomplished in the face of great opposition. Twelve hundred copies were printed, twelve of which were substantially bound and sent to Dr. Luther, a German type-founder, who had aided Saur by the presentation of a font of type. "The price of our nearly finished Bible," wrote Mr. Saur just before its completion, "in plain binding with a clasp will be eighteen shillings, but to the poor and needy we have no price."

3 **Edwards, Jonathan**

A Treatise concerning Religious Affections . . . Boston: Printed for S. Kneeland and T. Green . . . **1746.** First edition. $7\frac{3}{4} \times 5\frac{1}{2}$ inches.

The binding of sheepskin, with blind fillets and rolls forming a center panel, having ornaments at the corners and sides, is in imitation of the English bindings of the period and a survival of the seventeenth century. It was the early binding generally used in New England, and its resemblance to English work is shown by comparison with the next number.

The first Boston press was set up about forty years after Stephan Daye opened his printing-house in Cambridge in 1638, giving to Massachusetts a precedence of more than forty years over all the other colonies in the matter of printing. In both Cambridge and Boston members of the Green family early became foremost printers. The T. Green of the present imprint was Timothy, junior, great grandson of Samuel Green, the second Cambridge printer, and son of that Timothy who removed to New London in 1714. In 1724, Cotton Mather made the following allusion to our Timothy in the *Advertisement* of errata in his *Memoirs of Remarkables in the Life of Dr. Increase Mather:* "My Young printer, the nephew of him [Bartholomew Green] whose name stands in the title page, though this be the first book

that has entirely passed thro his hand, has bid pretty fair towards the exactness of that honest and careful Christian."

Green's partnership with Samuel Kneeland, dating probably from 1726, was not dissolved until 1752, when Green assumed his father's business in New London, on account of the latter's increasing years. Kneeland continued the business for many years, and died in 1769, leaving four sons, all of whom were printers.

4 **Harte, Walter**

Poems on several occasions . . . London: Printed for Bernard Lintot . . . **1727.** Frontispiece.

8 x 5 inches.

Bound in London in the manner of the preceding, showing the resemblance of New England bindings to the English during the first half of the eighteenth century.

5 **New York**

Laws of New-York, from the year 1691 to 1751 . . . New-York: Printed by James Parker, Printer to the Government, at the New Printing-Office, in Beaver-Street, **1752.**

$13\frac{1}{3}$ x 9 inches.

Bound in brown calf, with no decoration except a very narrow blind roll on the sides and back.

James Parker served his apprenticeship in New York with William Bradford, whose volume of the laws of the colony was the first book printed in New York (1693). Parker began business about the year 1742, when Bradford left it. The year after printing the present volume he went into partnership with William Weyman, and later with John Holt, and established presses at New Haven and Woodbridge.

6 **The Carpenters' Company, Philadelphia**

[Book of Plans, with frontispiece bearing the inscription "The Carpenters Company of Philadelphia lent to (Thomas Savery) 1724." About **1760.**] $7\frac{1}{4} \times 5$ inches.

Bound in sheepskin with blind rolled border; back plain.

The date, 1724, refers to the founding of the Carpenters' Company. The date of the book is probably about 1760, as Thomas Savery was a prominent Quaker and carpenter in Philadelphia at that time. He is mentioned in *Hugh Wynne.*

7 **Watts, Isaac**

Hymns and Spiritual Songs . . . Edinburgh, **1776.** $6\frac{1}{4} \times 3\frac{7}{8}$ inches.

Bound in dark red morocco, with gold tooled border of single flowers with leaves;

lettered "H. B." in center of upper cover; back gold rolled and tooled.

Inscription on fly-leaf: "Hannah Boudinot's book, bound and gilt at Trenton, 1785."

This binding is reproduced in *Bibliopegy in the United States by W. L. Andrews.*

8 [**Hopkins, Samuel**]
A Dialogue concerning the Slavery of the Africans . . . Norwich: Printed by Judah P. Spooner, 1776. New-York: Re-printed for Robert Hodge. **1785.** $6\frac{1}{4}$ x 4 inches.

Bound in red morocco, with narrow rolled border of gold, and small sprigs gold-tooled on the back. An olive label, inlaid, tells that the original owner was Thomas Jenks, whose printed book-plate is in the book.

In Robert Hodge's page of advertisement at the end, where mention is made of "An excellent Assortment of Stationary, viz. . . . Pewter Ink-standishes, Message and Compliment Cards, Patent Blacking Cakes, &c., &c." is the following paragraph: "*** Bookbinding performed at the above store, with neatness and expedition," but whether the present volume may be an example of his work is uncertain.

The work of which this is a reprint is one of the early Norwich imprints, Judah P. Spooner having been sent by Timothy Green of New London to establish a press in Norwich, in 1773.

9 **Watts, Isaac**

Doctor Watts's Imitation of the Psalms of David. Corrected and enlarged by Joel Barlow . . . Hartford: Printed by Hudson and Goodwin [preface date, **1785**]. Third edition. 5 x 3 inches.

Bound in red morocco, with a gold rolled floral border, and small flowers tooled in gold at the corners; the back ornamented with an unusual design of gold wreaths and small detached flowers and leaves; marbled end-papers.

A printed label bears the name of Miss Jennet Steele.

Printing was introduced into Hartford in 1764 by Thomas Green. He was succeeded by Ebenezer Watson, who was followed by Hudson and Goodwin, the former having married Watson's widow.

10 **Prayer Book**

The Book of Common Prayer . . . As reviſed and propoſed to the Uſe of The Proteſtant Epiſcopal Church . . . Philadelphia, Printed by Hall and Sellers . . . . **1786.** $6\frac{1}{2}$ x $4\frac{1}{8}$ inches.

Bound in red morocco, with narrow gold rolled border, and small gold tooled flowers at the corners; large central ornament, gold

tooled; back in gold tooled panels, each containing a bird on a sprig in gold; marbled end-papers.

This "proposed Prayer-Book" is the rarest of all American Episcopal liturgical works, and one with a most interesting history. A convention to consider the revision of the Prayer Book and other important matters, at which seven states were represented, was held in Philadelphia in 1785, and a committee appointed to consider and report such alterations in the Liturgy as should render it "consistent with the American Revolution and the constitutions of the respective states." The Committee appointed to attend to the printing of the book was made up of Doctors White, Smith, and Wharton, who intrusted it to Hall and Sellers, the successors of Benjamin Franklin, and it was issued in 1786, calling forth so many objections, and stirring up so determined an opposition, that the Rev. Samuel Provost, one of the New York members of the Committee, wrote, soon after its appearance: "Such a strong party has been raised against the alterations that I am afraid we should not be able to adopt the book at present without danger of a schism — the ostensible objection is that they were made without sanction of a bishop, but the *Thanksgiving for the Fourth of July*, in all probability, is one principal cause of the opposition."

Of the edition of four thousand copies only a few are known to have been bound in this manner.

11 **Bible**

The Self-Interpreting Bible . . . to which are annexed Marginal References . . . by the late Reverend John Brown . . . New-York: Printed for T. Allen, and sold at his Book and Stationary Store . . . **1792**. Frontispiece, plates and map engraved by C. Tiebout, A. Godwin, Maverick, Doolittle and others.

$17\frac{1}{4} \times 10\frac{1}{4}$ inches.

Bound in red morocco, with gold rolled border in meander pattern, center decorated with an oval formed by a gold floral roll and gold tooled; within, an urn in a smaller oval, which is decorated with flowers, all in gold; back inlaid with green and yellow bands and panels, and decorated with military emblems and small gold tools of colonial designs; the yellow panel bears the name of the owner "Mary Ellis 1792"; marbled end-papers, and binder's ticket, "Bound and Sold by Thomas Allen, No. 12, Queen Street, New-York." The whole effect is characteristic of the eighteenth century.

This was the first complete edition of the Bible printed in New York. Most copies bear the imprint of Hodge, Allen and Campbell, whose long advertisement for *Brown's Self-Interpreting Bible* in forty numbers, printed and delivered every two weeks, at "one quarter dollar" per number ("a sum so

inconsiderable that it can be no object to any class of citizens") appears with regularity in the *New York Packet* as early as 1790.

This binding is reproduced in *American Bookbindings in the Library of Henry W. Poor.*

12 **Prayer-Book**

The Book of Common Prayer . . . New-York: Printed by Hugh Gaine, by direction of the General Convention . . . **1793.** Corrected edition of the "first" Book of Common Prayer, antedating the so-called second "Standard." 6 x $3\frac{3}{4}$ inches.

Bound in olive morocco, with narrow rolled meander border, and center panel formed by a very narrow roll, with sprigs at the corners, all in gold; back broken into panels, formed by rolls and decorated with small tools; marbled end-papers.

It is possible that Hugh Gaine bound, as well as printed, this Prayer-Book. Little is known of Gaine as a binder. That he had binding done outside of his own shop is shown by the bill of Valentine Nutter (No. 125 of the present exhibition). In 1769 he completed for Sir William Johnson the printing of the Prayer-Book in the Mohawk language, begun by his rival printer, Weyman, and portions of his correspondence with Sir William are interesting in this connection.

"I expect to have the Prayer Book finished

by Christmas," he writes, "but as it will make several sheets more than was at first imagined, I am confident the Binders will expect 2s. instead of 1s 6 for the plain Ones. Please to let me know how many you 'll want in Morroco leather. I heard the Revd Mr. Ogilvie say, he should have Occasion for a few neatly bound . . . If any of the Common Prayers are to be sent to London, if they are sent in sheets in my Opinion it may do, as they can be bound there to satisfaction." Three months later, in February, he writes: "This you 'll receive by Col. Croghan, who will at the same time deliver you one of the Indian Common Prayers: Agreeable to my Promise I had them compleated by Christmas, and they are now in the Hands of the Binders, and I expect to have them ready to send up by the first Sloops that go up in the Spring. On Enquiry I found that no Books printed in the Colonies could be sent to Great Britain, but at a very great Expence, and shall therefore endeavour to get 2 dozen done here in Morroco, which I hope to get compleated to Satisfaction."

In April we find him apologizing for delay, the fault not being his, "but the Bookbinders, out of whose Hands I could not get them before the Middle of March, and then only 283, which I sent you the first Instant . . . The Prayer Books that are to be bound in Morroco, must be delayed for some time, as I must send to Boston for the Leather." Finally, in August, he writes: "At last I have been able to send you the Remainder of the Common

Prayer. I am sorry they have been delayed so long, but I assure you it was not in my Power to send them sooner, the Delay being occasioned by the want of Morroco Leather. Inclosed you have your own Account, as also the whole Expence of the Common Prayers, binding, Paper, &c. which I hope you 'll think reasonable. Had it been English, the Printing Work could not have been done cheaper."

Some years later we find another reference to binding in a letter to Sir William: "The Box of Keyser I now send you by the Post, and the Books you wrote for are in the Binder's Hands, and shall be finished with Expedition."

Hugh Gaine established his press in New York about the year 1750. The present volume was printed just one hundred years after the erection of the first press in the colony by William Bradford, in 1693.

This binding is reproduced in *Bibliopegy in the United States by W. L. Andrews.*

13 Belknap, Jeremy

Sacred Poetry . . . Printed at the Apollo Press, in Boston, by Joseph Belknap . . . **1795.** $6\frac{3}{8} \times 3\frac{1}{2}$ inches.

Bound in dark red morocco, with gold rolled border of floral design very popular at this period (see similar styles of Nos. 9 and 11); a center panel is formed by a small gold roll like that used on the Hugh Gaine book of 1793, which this volume resembles; the

same roll connects the panel with the borders at the corners; the name of the owner is lengthwise in gold on the panel, "T. Hill 1797"; back divided by rolls into compartments decorated with sunbursts and small gold flowers; small bird at the foot in gold; marbled end-papers.

14 **A Collection of Psalms** and Hymns for Public Worship. Printed by William Carlton, Salem. **1795.** Second edition. $5\frac{3}{4} \times 3\frac{1}{2}$ inches.

Bound in red morocco, with gold rolled floral border of graceful design; back inlaid with citron morocco, and ornamented with small tools and four stags in gold.

Salem was the third town in the province of Massachusetts in which a printing-house was established. The first was opened by Samuel Hall about thirty years before this volume was printed.

15 **Smith, Charlotte**

Elegiac Sonnets and other Poems . . . Printed at Worcester, by Isaiah Thomas, sold by him in Worcester, and by said Thomas and Andrews in Boston. **1795** [At end] From the Old Press of Isaiah Thomas, at Worcester. First Worcester, from

the sixth London edition, with frontispiece and four plates by Seymour. $6 \times 3\frac{3}{4}$ inches.

Bound in treed calf, with sides plain, and back in panels, slightly gold tooled; marbled end-papers; "Directions to the binder" on p. xix, with the following notes: "Let the plates *face* the Sonnets to which they belong. — Cut the book as large each way as it will bear."

Worcester was the fifth town in Massachusetts in which a printing-press was established. This was opened on May 3, 1775, by Isaiah Thomas, who also "erected a paper mill, and set up a bindery; and was thus enabled to go through the whole process of manufacturing books."

It may not be amiss to quote here Mr. William Loring Andrews's description of this volume, together with what he has to say of Isaiah Thomas as a binder:

"Isaiah Thomas, whose position as the foremost and most prolific . . . of New England's eighteenth-century printers, is now clearly recognized, was author, antiquarian, typographer, paper-manufacturer, book-binder and book-seller all in one. Of which of the disciples of Gutenberg of the present day can all this be said? That Thomas was also a born bibliophile will, I think, appear by what I shall presently relate.

"The proclivity, amounting at times to a mania, of the ordinary book-binder to plough ruthlessly through the leaves of a book, even

though the process involves the snipping away of the entire margin and occasionally a portion of the Author's text, is so well known to the fraternity of book-collectors as to have become proverbial. Listen to friend Thomas's timely word of caution upon this vital point!

"*The Directions to the Binder* in the *Elegiac Sonnets and other Poems by Charlotte Smith*, published by Thomas at Worcester, Mass., in 1795, contain, in addition to careful instructions for the placing of the plates, this admonition to the binder: *Cut the book as large each way as it will bear.*

"These *directions* of old Father Isaiah, with the addition of a short postscript to this effect, *Avoid whenever possible any use of the knife*, might well be engrossed in capital letters and hung upon the wall of every book-binder's shop in the land . . .

"Thomas states in his *advertisement* that the paper upon which the *Elegiac Sonnets* of Charlotte Smith is printed 'is a new business in America, and but lately introduced into Great Britain; it is the first manufactured by the editor.' . . .

"This eminent Boston and Worcester printer . . . bound books in a variety of styles pursuant to the notice he inserted at the foot of the green paper covers in which the monthly parts of the Royal American Magazine, edited and published by him and Joseph Greenleaf, were issued, to wit: *Bookbinding performed in all its branches with great care and cheap.*"

In the *Advertisement* referred to by Mr.

Andrews, the editor, after stating that it had been his intention to publish this work some four years earlier, makes the following apology for the plates: "As the Letter Press has been delayed, he could have wished the Engravings had been also; as in the infancy of engraving in this country, four years' additional experience to the artist would doubtless have produced more delicate work than what is now presented. The lovers of this art will, however, be enabled, in some measure, to mark the progress of Engraving by a comparison of the plates *now* executed with these." An added interest is thus given to the little volume as an early example of purely American illustration. The engravings are clearly in imitation of the English work of the period, and do not altogether merit the slighting tone used by Thomas. Joseph H. Seymour engraved plates for various publications by Thomas from 1791 or earlier until at least 1795. It is curious that in his Bible, issued in 1791, we find the publisher begging his readers, in almost the same words as he used in the *Sonnets*, to make "proper allowance for an Artist who obtained his knowledge in this country, compared with that done by European engravers who have settled in the United States."

The *Advertisement* closes thus: "On the whole, the Editor hopes for the candor of those who wish well to the productions of the Columbian Press—their favourable acceptance of this, and other volumes printed in this country, will doubtless raise an emulation to

produce others, better executed, on superior paper, and with more delicate engravings."

The present copy of the *Sonnets* is of especial interest in that it was Isaiah Thomas's own, and bears his autograph. Its later ownership is easily traced through two further inscriptions, "Harriet Lee's Book, presented by Mrs. Isaiah Thomas, Worcester, April 16th, 1807," and, "Presented to Charles W. Frederickson, by his Mother, Mrs. H. Lee Truesdell, May 1, 1859." It also bears Mr. Frederickson's book-plate, and came from the sale of his books into the hands of its present owner.

16 **Watts, Isaac**

Doctor Watts's Imitation of the Psalms of David. Corrected and enlarged. By Joel Barlow . . . New-York: Printed by Samuel Campbell . . . **1795.**

$5\frac{5}{8} \times 3\frac{1}{4}$ inches.

Bound in crimson morocco, sides decorated with single fillet, and back gold rolled and decorated with sunbursts in gold.

The last four pages are occupied by a list of religious and medical works printed and sold by Samuel Campbell, the most noteworthy book being apparently *Brown's Self-Interpreting Family Bible*, which might be had in "plain or elegant binding." Following the list are notes stating that "Book-sellers and

printers may be supplied with either of the above mentioned Books, by the quantity, in sheets, or in neat binding," and "Writing and wrapping Paper of all kinds and sizes, made at the *Thistle Paper Mill,* equal to any imported."

17 **Young, Edward**
Night Thoughts . . . Philadelphia. [n.d. about **1800?**] Frontispiece and title-page engraved by H. Anderson. $5\frac{1}{4}$ x 3 inches.

Bound in red, straight-grained morocco, with beaded gold rolled border; back ornamented in gold with a narrow roll and alternate harps and flowers; marbled end-papers.

18 **[Bloomfield, Robert]**
The Farmer's Boy, a rural Poem . . . Printed and sold by George F. Hopkins . . . **1801.** First American edition, with wood-engravings by A. Anderson. $6\frac{3}{8}$ x 4 inches.

Bound in calf, sides plain, with back broken by fillets into compartments decorated by urns; marbled end-papers.

This work appeared first in England in a sumptuous quarto, with woodcuts by Bewick, in 1800, and met with remarkable success.

19 **Honeywood, St. John**

Poems . . . New-York: Printed by T. & J. Swords . . . **1801.** First edition. 7x4 inches.

Bound in brown calf, with sides plain, and back divided by fillets into compartments, and slightly tooled.

The author was one of the presidential electors who chose John Adams as successor to Washington; the poems were not published until after his death, and this copy bears a presentation inscription from the editor to "His Excellency, John Adams."

20 **Prayer-Book**

The Book of Common Prayer . . . New-York: Printed by George Forman for William Durell, Bookseller . . . **1803.** 7x4$\frac{1}{4}$ inches.

Bound in black, straight-grained morocco, sides plain, with back gold rolled and slightly tooled; marbled end-papers and goffered edges.

DECORATED CALFSKIN BINDINGS

EARLY in the nineteenth century the decoration of calfskin bindings by various processes of coloring, sprinkling, mottling, and marbling became very popular in the United States. The following numbers show some of the results of this fashion.

21 **Extracts from The Press:** a Newspaper published in the Capital of Ireland, during part of the years 1797 and 1798 . . . Philadelphia: Printed by William Duane, Aurora Office. **1802.** $8\frac{1}{4} \times 5\frac{1}{4}$ inches.

Bound in marbled calf, with narrow gold border and small gold tools at the corners; back gold rolled and tooled; marbled endpapers and edges.

22 **Seward, Anna**
Memoirs of the Life of Dr. Darwin . . . Philadelphia: At the Classic Press, for the Proprietors Wm. Poyntell, & Co. **1804.**
$8\frac{1}{2} \times 5\frac{1}{4}$ inches.

Bound in mottled calf, with lozenge left plain in the center; sides and back gold rolled in colonial design and slightly tooled; marbled end-papers and edges; broad morocco hinges, gold rolled; ticket of Peter Doyle, bookseller, Philadelphia.

23 **Addison, Joseph**

The Works of the Right Honourable Joseph Addison . . . in six volumes. Vol. 1. New-York: Published by William Durell & Co. George Forman, Printer. **1811.** Portrait. $7\frac{1}{4} \times 4\frac{3}{8}$ inches.

Bound in Spanish calf, with narrow gold rolled and filleted border; back gold rolled and tooled; marbled end-papers and edges.

A printed label tells that this was No. 64 of the A. R. Shreve Library.

24 **Montgomery, James**

The West Indies, and other Poems . . . Philadelphia: Published by James P. Parke . . . William Brown, Printer . . . **1811.** Third edition, with portrait engraved by W. R. Jones. $6\frac{7}{8} \times 4\frac{1}{4}$ inches.

Bound in mottled calf, with border formed by two narrow gold rolls; back divided by

rolls and fillets into compartments, ornamented by single small gold twigs; marbled end-papers and edges.

25 **[Hofland, Mrs. Barbara]**
The Son of a Genius; a Tale for the Use of Youth . . . New-York: Published by Eastburn, Kirk & Co. . . . **1814.** [John Forbers, Printer.] Woodcuts. $5\frac{3}{4} \times 3\frac{3}{4}$ inches.

Bound in mottled calf, with gold rolled border of unusual design, consisting of straight and curving lines, groups of detached flowers, and large feathers; back divided by gold roll into compartments, decorated with wheat, rakes, and sickles; yellow edges.

26 **Bible**
[Collins's Stereotype Edition.] The Holy Bible . . . New-York: Printed and sold by Collins and Co. . . . **1817.** Frontispiece engraved by Tanner, Vallance, Kearny & Co., plates and maps. $13\frac{1}{2} \times 9\frac{3}{4}$ inches.

Bound in calf, with wide border of gold fillets, and inner blind rolled border; triangles at the four corners form a large panel within which is a lozenge, the whole outlined by blind rolls of same palmette design as the border, and by narrow painted lines; small, circular,

gold tools at the corners of the figures; in the center a large conventional rose stained.

In the *Advertisement to the Stereotype Edition*, the publishers state that "in stereotype, a perfection of accuracy may be obtained—a desideratum on which there needs no comment, particularly when considered in reference to the Holy Scriptures. Through these means the Publishers feel confident of being able to exhibit editions of the Bible entirely free from errors, and rendered additionally valuable by every other requisite of good printing . . . Engravings of a superior quality, copied from designs of eminent painters, will be supplied to those who may order them; and every attention will be given to have the work bound in the best manner, whether in a plain or elegant style." The present volume is apparently one of those bound "in elegant style."

27 **Watts, Isaac**

The Psalms of David imitated . . . A new Edition . . . by Timothy Dwight . . . New-York: Published by John L. Tiffany, 114 Broadway. J. Seymour, Printer. **1817.**

$7\frac{5}{8} \times 4\frac{1}{2}$ inches.

Bound in light brown calf, with narrow, gold border, and large panel formed by painted bands, and decorated with painted lines intersecting in geometrical design, small

gold circles at the corners; below the panel, the name of the owner in gold, "S. B. Hutchings"; back with fillets and painted bands, gold tooled; marbled end-papers.

28 **Lyman, Theodore**
The Political State of Italy . . . Boston: Published by Wells and Lilly. **1820**. First edition.
$8\frac{1}{2} \times 5\frac{1}{2}$ inches.

Bound in calf, with gold rolled Etruscan border, and panel stained in shades of blue, outlined and decorated by painted bands and small gold circles; the space between the panel and the border is stained in waving lines of brown, red, and yellow; back gold tooled and filleted, with title in center; green watered end-papers, and broad red morocco hinges, with same gold rolled border which is used on the insides of the covers.

29 **Young, Edward**
The Complaint, or, Night Thoughts . . . New-York: Published by Johnstone and Van Norden, **1824**. Frontispiece, and title-page engraved by S. Stiles.
$6 \times 3\frac{5}{8}$ inches.

Bound in dark brown calf, with gold and blind rolled borders, and rectangular panel with leather scraped to leave a lozenge of

plain calf in the center; back elaborately gold rolled, with author's name in center; marbled end-papers and edges.

30 **Bible**

The Holy Bible . . . New York: Stereotyped by A. Chandler, for "The American Bible Society," **1826.** $5\frac{1}{2} \times 3\frac{1}{4}$ inches.

Bound in treed calf, with tiny gold rolled border; back divided by painted bands into compartments, and boldly decorated in gold; marbled edges and end-papers.

VOLUMES WHOSE BINDERS ARE KNOWN *

PARSON

Hudson, N. Y., 1805

31 **Psalms,** carefully suited to the Christian Worship in the United States of America . . . Hudson: Printed for William E. Norman, by Harry Croswell, **1805.**

$4\frac{3}{4}$ x 3 inches.

Bound in dark red morocco, with simple decoration of single lines and circles; back slightly decorated in gold; marbled end-papers. One of the earliest books to contain a binder's ticket, which reads as follows: "Bound at Parson's Bindery. Where binding is executed in its various branches. Patent Ruling Done in the neatest manner. Hudson, N. Y."

BENJAMIN OLDS

Newark, N. J., 1808

32 **Society of the Cincinnati** Cincinnati, with the Bye-laws and Rules of the New-Jersey State So-

* Most of the volumes in this class contain binders' tickets. In the few cases where they are lacking, evidence has seemed sufficiently strong to warrant the inclusion of the volumes here.

ciety. Trenton: Printed by James Oram, for the Society. **1808.** With member's certificate left blank.

$8\frac{1}{2} \times 5\frac{1}{2}$ inches.

Bound in crimson, straight-grained morocco with gold rolled border, and "Cincinnati" in gold lengthwise in center of upper cover; back divided by rolls into gold tooled compartments; marbled end-papers; binder's ticket as follows: "Benjamin Olds, Book Binder & Stationer, Sign of the Bible, Newark."

G. CHAMPLEY

New York, 1816(?)–1824

33 **Hervey, James**

Meditations and Contemplations . . . London: Printed for J. Walker and Co. . . . **1816.** Frontispiece and title-page engraved by C. Warren.

$4\frac{7}{8} \times 2\frac{7}{8}$ inches.

Bound in brown calf, with gold rolled border and inner border, blind rolled, with gold tools at the corners; back in compartments, gold tooled, title in center; green end-papers, and binder's ticket as follows: "G. Champley, Fancy Binder, 61 Barclay-st., N. York."

This and No. 35 are of interest as they bear London imprints and the tickets of a New York binder.

34 **Hogg, James**

The Pilgrims of the Sun . . . Philadelphia: Published by Moses Thomas. J. Maxwell, printer, **1816.**

5 x 3 inches.

Bound in reddish brown morocco, with double gold rolled border of same design as the preceding, and narrow blind inner border with blind tools at the corners; back in compartments, gold tooled; title in center; light brown end-papers, and binder's ticket like the above.

35 **Langhorne, John**

The Correspondence of Theodosius and Constantia . . . London: Printed for Walker and Edwards . . . **1817.** Frontispiece and title-page engraved by A. Warren.

$4\frac{7}{8}$ x $2\frac{7}{8}$ inches.

Bound in brown calf, with double gold rolled border of same design as the two preceding, and blind inner border like that of No. 33, with corners elaborately blind tooled; back in compartments, gold tooled, title in center; brown end-papers, and binder's ticket like Nos. 33 and 34.

36 **Bible**

The Holy Bible . . . New York: Stereotyped by E. and J. White, for "The American Bible Society." **1818.** 9 x 5¾ inches.

Bound in crimson, straight-grained morocco, with wide border formed by a gold roll and fillets and waving dotted lines, interrupted at the corners by gold tooled squares. Within the wide border is a very narrow border, formed by a blind roll, and blind tooled at the corners. The design of the corner pieces is repeated, with elaborations, in two compartments of the back, which is otherwise gold tooled and rolled, with title in the center; leather hinges, and a peculiar end-paper, marbled in shades of pink and brown. This is a remarkable specimen of binding of the period, but bears no binder's ticket. The wide gold roll, however, is the same as that used in the next number, and is, in both cases, repeated on the back; a waving dotted line is used in both, and the workmanship and the leather are similar, leading to the conclusion that this is the work of Champley.

37 **Lockwood, F. & R.,** Publishers. The Album.

Go lovely volume — grace fair Beauty's bowers.
Improve her heart — amuse her listless hours.

New-York: F. & R. Lockwood, 154 Broadway. J. & J. Harper, Printers. **1824.** Title-page engraved by Danforth. $8\frac{1}{4} \times 5\frac{1}{4}$ inches.

Bound in red, straight-grained morocco, in manner similar to the preceding, but less elaborate. The border of the inside of the cover is an unusual roll of gold leaves and tendrils, similar to one used on No. 74. The binder's ticket is especially ornate, consisting of a scroll bearing the name "G. Champley, Binder, N. York," wrapped about a bunch of roses.

The volume is one of those collections of miscellaneous poems so popular at the period. The aims of the publishers are thus set forth in the *Advertisement:* "The Subscribers in the publication of the Album, have had in view this specific object;—to present to the Ladies a work of taste and elegance. To them they submit their book; and if it shall at any time call forth an approving glance from virtue's eye, or light up a smile in beauty's face, they will feel that their exertions have not been altogether in vain. F. & R. Lockwood." To add to the "taste and elegance" of the Album, they employed M. I. Danforth to engrave a title-page with a pleasing vignette. Danforth was an engraver of merit, whose chief work was in portraits and bank-note vignettes. He was one of the founders of the National Academy of Design in 1826.

38 Another copy

Bound in red, straight-grained morocco, in the same general style as the preceding, but without the corner pieces, and with the name of the owner, "Catharine Ann Stuyvesant," in gold, lengthwise on the upper cover: light blue end-papers. In both copies of the "Album" blank leaves are inserted at the end for manuscript additions, and in this copy several poems have been written.

While this is probably the work of Champley, it shows interestingly the repeated use of roulettes of the same pattern by various New York binders. The gold border is like that used by Megarey on No. 40, and also by Brown on No. 48, while the blind roll is seen on No. 46 bound by Wilson and Nichols. The points of resemblance between the work of Megarey and Champley in particular are numerous enough to give rise to the question of a possible connection between the two.

39 **Sproat, Mrs. N.**

Village Poems. New-York: Published by Samuel Wood & Sons . . . [n.d.] Woodcut frontispiece by Anderson. $5\frac{1}{2} \times 3\frac{3}{8}$ inches.

Bound in brown calf, with gold and blind rolled borders, and, on its front cover, "in an oval, a sphere, books, and hour-glass, quills, and, in a flash of lightning, the name of America. In the border of the oval, Prix

Institution de Md. O'Kill is inscribed"; back gold tooled; marbled end-papers and edges, with ticket of G. Champley.

From the McKee collection.

The stamp in the center has the appearance of having been added when the volume was chosen for use as a prize in the school of Mrs. Mary O'Kill. "Before 1837 Mrs. Mary O'Kill, a lady of refinement, the daughter of Sir James Jay, had her institution in Barclay Street. Here almost every young miss of distinction had her first training, and many completed their education under her guidance." [*Memorial History of the City of New-York, edited by James Grant Wilson.*]

This binding is reproduced in *American Bookbindings in the Library of Henry W. Poor.*

HENRY I. MEGAREY

New York, 1819–1821

40 **Prayer-Book**

The Book of Common Prayer . . . Stereotyped by D. & G. Bruce, New-York. New-York: Published by Henry I. Megarey. **1819.** [Printed by J. & J. Harper.] Frontispiece by Gimbrede, and plates engraved by Heath. The engraved title, by Tanner, Vallance, Kearny & Co., reads: "Megarey's Elegant Edition of the

Book of Common Prayer according to the use of the Protestant Episcopal Church in the United States of America [Vignette] Published by Henry I. Megarey New York 1818." $9\frac{3}{4} \times 6$ inches.

Bound in crimson, straight-grained morocco, with border formed by wide gold roll between two narrow blind rolls, interrupted at the corners by squares, gold and blind tooled. Within this border are two narrow blind rolls, forming a panel containing the name of the original owner, "Beverly Chew." The back is divided by raised bands into compartments, three of which are elaborately gold tooled, those at the head and foot are rolled; orange end-papers. The binder's ticket reads: "Bound by H. I. Megarey, New York."

A newspaper clipping of about 1875, bearing Mr. Richard Grant White's panegyric upon another copy of this book, similarly bound, which is quoted by Mr. Andrews in his *Bibliopegy in the United States*, is inserted, and we give portions which refer to the binding:

"The binding, which is in straight-grained, crimson morocco, is such as William Matthews need not be ashamed of, and such, indeed, as he himself puts only on the finest, specially ordered, 'extra' work. The taste of the ornament would not have satisfied Count Grolier, but it is far better than that of the usual English work of its period, and the delicacy of

the tooling, both the gilt and the dead work, and the exactness of the mitring are quite equal to that of the most celebrated English binders of the time. . . . It might be supposed that this copy was specially bound to order . . . but it is not so. This copy is not only one of two exactly alike which were in my father's pew in St. George's Church in Beekman Street, but I have seen other copies of it exactly like these in design and execution, although the work is not done with a stamp; but what is known as hand-tooling. This shows that the book was bound up for general sale in this style, and although it, of course, must have been very costly at the time, particularly as it is illustrated with line engravings, none the less is it like St. Paul's Church, the old City Hall, and the statue of Hamilton, a witness to the taste and culture of New York and the skill of her artisans fifty years and more ago."

Mr. White regretted that the binder of the volume was unknown to him, but the ticket in the present copy shows that the publisher, who is also known as a stationer, printer, and print-seller, was also the binder of the edition. The two other copies displayed here show slight variations only.

41 Another copy

Bound in blue, straight-grained morocco, in the same style as the above. The chief difference is in the wide gold border, which is formed, in this copy, by fifteen gold lines,

and in the design of the corner pieces, which is more delicate, and all in gold. The same tools appear in the compartments of the back, with some additional blind work. The name of the owner, " Harriet Ann Corp," is lengthwise in gold in the center panel; purple end-papers.

42 Another copy

Bound in crimson, straight-grained morocco in the same style as the others, but more closely resembling the first; gothic lettering on the back; yellow end-papers.

This copy is reproduced in *Bibliopegy in the United States, by W. L. Andrews.*

43 **Prayer-Book**

The Book of Common Prayer . . . Stereotyped by D. & G. Bruce, New-York. New-York: Published by Henry I. Megarey. **1820.** Frontispiece engraved by Durand.

$6\frac{3}{4}$ x 4 inches.

Bound in light brown calf, with gold rolled border, and two narrow inner rolls in blind work; back in compartments gold tooled and rolled; marbled end-papers and edges. There is no binder's ticket, but the likeness of the rolls and the back to the preceding numbers seems to show that this is Megarey's work.

Copy of Alexander J. Davis, the artist and architect, with his autograph.

44 **Rogers, Samuel, and Merry, Robert**

The Pleasures of Memory, and other Poems by Samuel Rogers, Esq. To which is added The Pains of Memory, by Robert Merry, A.M. New-York: Published by R. & W. A. Bartow . . . and W. A. Bartow, Richmond, (Vir.) J. Gray & Co., Printers. **1820.** Title-page engraved by P. Maverick. [An engraving by Durand is lacking in this copy.]

$5\frac{3}{4} \times 3\frac{1}{2}$ inches.

Bound in brown calf, with gold rolled border and inner blind roll, forming a panel which is entirely covered by a single blind stamp; back in compartments, gold tooled, with title in center compartment; marbled end-papers, and binder's ticket. The gold palmette border is the same as one of the blind rolls found in No. 41, and was much used by Megarey.

45 **Gray, Thomas**

Gray's Letters & Poems, with a Life of the Author. New-York: Published by R. & W. A. Bartow, and by W. A. Bartow & Co., Richmond, (Vir.) Gray & Bunce, Printers.

1821. Frontispiece engraved by Pekenino. $5\frac{3}{4} \times 3\frac{1}{2}$ inches.

The binding with Megarey's ticket is practically the same as that of the preceding number, the two books being published uniformly by Bartow ; green end-papers.

WILSON AND NICHOLS
New York, 1825

46 **Colden, Cadwallader David**

Memoir, prepared at the Request of a Committee of the Common Council of the City of New York, and presented to the Mayor of the City, at the Celebration of the Completion of the New York Canals . . . Printed by Order of the Corporation of New York, by W. A. Davis. **1825.** Engravings by A. B. Durand & others ; lithographs by Imbert & Co., colored maps engraved by B. T. Welch & Co., and other illustrations.

10 x 8 inches.

Bound in red, straight-grained morocco, with double gold rolled border, interrupted at the corners by gold tooled squares. (See also No. 50.) An inner blind roll is the same as that used in No. 38 and the gold roll in No. 43 which have been for other reasons as-

cribed to Champley and Megarey. At its corners are blind tools, repeated in gold on the back. The seal of the City of New York is blind stamped in the center. Three of the compartments of the back are occupied by the Tudor rose in gold, surrounded by geometrical figures and gold tools. At the foot is the name of the binders; yellow end-papers. Preceding the *Memoir* are "Directions to Messrs. Wilson and Nichols, Bookbinders, No. 2, Pine Street, for placing the Plates," ending with: "NOTE.—The seal of the City to be impressed on the Books designated by the Corporation."

The names of Wilson and Nichols are in Longworth's New York City Directory for 1826-7, with the address, Pine Street, corner of Broadway.

The *Memoir* is followed by a copious appendix giving full details of the celebration and events connected with it, and careful descriptions of the illustrations used in the work.

In the "Order for the Procession," which took place on November 3, 1825, we read that 144 bookbinders formed the twenty-fourth body in line, preceded by the printers and followed by the booksellers, stationers, and music dealers, after whom marched the students of Columbia College. The names of several binders are saved from oblivion by this notice, for it states that Charles Starr, mounted, was marshal of the bookbinders, assisted by Joseph Foster and Robert Batie. After these came the banner borne by Christian Brown, supported by John Day and

William Walker. The bearer of the banner was doubtless that C. Brown who was employed, two years later, by the Protestant Episcopal Press, and could do excellent work, as No. 48 of this exhibition shows. The banner, devised by William Wrag, who, with the Committee of Arrangement, marched next in the procession, is described thus: "On the left Time, with his scythe, prepared to destroy the literature with which the world is favoured through the instrumentality of the Press; On the right, with a roll in her hand stands the Genius of Literature, with a smiling countenance, pointing to the centre of the piece, which represents the interior of a Bindery — workmen in the act of binding books to preserve them from the ravages of Time. On the reverse the Arms of the State of New York." Each binder in the procession wore a silk badge, representing the Erie Canal and its Locks, with the motto, "Devised by Genius, Performed by Industry," suspended from two morocco stars, with gold rays darting from the center, which contained the same device as the central part of the banner. "About midway from front to rear appeared a ponderous Volume preceded by the finishers, John Bradford and Isaac Peckham, it was labelled 'Erie Canal Statistics,' and was prepared for the occasion; when spread open it measured four feet eight inches by three feet. It was bound in red morocco, and superbly ornamented with gold, in the first style of workmanship, and mounted on a hand-barrow, tastefully decorated, borne by

four apprentices, and supported by four ribbons attached to its upper part, held by four other apprentices."

A similar copy is reproduced in *Bibliopegy in the United States by W. L. Andrews.*

47 Another copy

Bound in half calf, with paper label bearing the inscription: [Printed] "Presented By the City of New-York, to [written] Theodorus Bailey Esquire Post Master for the City of New York 1827."

C. BROWN

New York, 1827–1834(?)

48 **[Hart, Miss]**
Letters from the Bahama Islands. Written in 1823–4. Philadelphia: H. C. Carey and I. Lea — Chestnut Street. **1827.** $6\frac{1}{4} \times 4$ inches.

Bound in dark blue, straight-grained morocco, bordered with the same gold roll as that used by Megarey in Nos. 40 and 42, and by Champley (?) in No. 38. It is interrupted at the corners by gold tooled squares. Within, a panel is formed by fillets, with small gold tools at the corners. Back broken by fillets into gold tooled and dotted panels; yellow end-papers. Binder's ticket as follows: "Bound at the New-York Prot. Epis. Press, No. 8 Rector-St., New-York. C. Brown, Binder."

C. Brown is probably that Christian Brown on whom the honor of bearing the binders' banner was conferred, in the great Canal Celebration of 1825. (See No. 46.)

The authorship of this work is ascribed by Cushing to "Miss Hart." The presentation inscription reads: "Miss H. H. Hart, with the respect and tender affection of the Author."

49 **Macvickar, John**

The Early Years of the late Bishop Hobart . . . New-York: Printed at the Protestant Episcopal Press. **1834.** [B. Curtis Brown, Printer.] $7\frac{1}{4} \times 4\frac{1}{2}$ inches.

Bound in red, straight-grained morocco, with gold rolled border, and narrow inner border, blind rolled; back broken into two small, and one large, gold tooled panels, at foot the same roll used in border of the preceding; violet end-papers.

This seems to be the work of C. Brown, who bound for the Protestant Episcopal Press in 1827.

LEVIN TURNER,

New York, 1827 – 1828

50 **The Talisman for mdcccxxviii.** Elam Bliss, Broadway, New-York.

1827. [J. Seymour, Printer.] Frontispiece and plates engraved by Peter Maverick, V. Balch, G. B. Ellis, A. B. Durand, and G. W. Hatch. $5\frac{5}{8} \times 3\frac{3}{8}$ inches.

Bound in dark blue calf, with gold rolled border, like that used by Wilson & Nichols in No. 46, and which is found again in No. 94; center panel entirely covered by a single blind stamp, the same as that used by Megarey in Nos. 44 and 45: back gold and blind rolled, title in center; old blue end-papers.

From the preface of *The Talisman* for the next year, which is quoted in the following number, and from certain resemblances, it seems reasonable to ascribe the bindings of both volumes to Turner.

The Talisman was edited by William Cullen Bryant, Verplanck and Sands, under the pseudonym of Francis Herbert. In this first annual volume, we are told, in explanation of the title, that "the book was printed with virgin types; the type-setters were all born under the planet Mercury; the burines of the engravers have moved under benignant stellar aspects; and my publisher has the most auspicious and fortunate name that can be found in the whole Directory [Bliss]. The paper was sized with strict observation of the planetary hour, when Jupiter and Mars were in conjunction in Libra, in the seventh house of heaven, whilst Venus lorded the ascendant,

culminating from the very ridge of the planetary house."

This binding is reproduced in *American Bookbindings in the Library of Henry W. Poor.*

51 **The Talisman for mdcccxxix** Elam Bliss, Broadway, New-York. **1828.** [J. Seymour, Printer.] Frontispiece and plates engraved by A. B. Durand, G. W. Hatch, G. B. Ellis, and Peter Maverick.

$5\frac{3}{4} \times 3\frac{5}{8}$ inches.

Bound in light brown calf, with gold rolled border, and very narrow inner blind border; back in gold tooled panels; marbled endpapers.

From the following extract from the preface it may be inferred that Turner was the binder of *The Talisman* for both years, especially as the present volume has on the inside of its cover the gold roll used on the preceding.

"I have entered with interest into the minutest arrangements made by my bookseller for printing and embellishing this volume; and when, in addition to those already mentioned, he promised me DONALDSON'S paper and TURNER'S binding, I was satisfied that the mechanical execution of the work would be every thing that I could expect. I therefore send forth to the world this Second Talisman. Private information has justified

me in my claim of mystic efficacy for the first. This has been prepared under the same auspices and with the same ceremonies; nor can I doubt that it will possess the same virtues with its predecessor."

The name of Levin Turner, bookbinder, appears in the New York Directory for 1828.

ARCHIBALD E. MILLER

Charleston, S. C., 1818 - 1827

52 **Charleston City Council**
Digest of the Ordinances of the City Council of Charleston, from the year 1783 to July, 1818 . . . Charleston . . . Archibald E. Miller, Printer. July 15, **1818.** $8\frac{3}{4} \times 5\frac{1}{4}$ inches.

Bound in red skiver, with conventional gold rolled border, and name of owner in gold letters, lengthwise on upper cover; marbled end-papers. From the similarity of the bindings of the three books which bear Miller's imprint we are led to suppose that they are the work of the same binder, who was probably Miller himself.

53 ——— The same as No. 52, with another bound in, bringing the ordinances down to **1823.** The latter is also printed by Archibald E. Miller.

Bound in crimson morocco, with a graceful rolled border of grape-vines in gold (see also Nos. 54 and 91); back gold rolled; marbled end-papers.

54 **[Turnbull, Robert James]**
The Crisis: or, Essays on the Usurpation of the Federal Government. By Brutus. Charleston: Printed by A. E. Miller, **1827.** $8\frac{3}{4}$x$5\frac{1}{4}$ inches.

Bound in dark brown calf, with the same rolled border as the preceding, but with the addition of fillets and a center panel, with small tools in the corners; back elaborately tooled in gold; terra-cotta end-papers.

WILLIAM SEYMOUR
Albany, N. Y., 1820(?)

55 **Trumbull, John**
The Poetical Works of John Trumbull... Hartford: Printed for Samuel G. Goodrich, by Lincoln & Stone. **1820.** Two volumes in one, with portrait, engraved title-pages and plates engraved by P. Maverick, Durand & Co., and others.
9 x $5\frac{5}{8}$ inches.

Bound in brown calf, with wide gold and narrow blind rolled borders, both resembling

those used by Megarey; a center panel is formed by a painted band, within blind lines and blind tooled corner pieces; within the panel a lozenge is formed by painted bands and blind rolls; back with broad raised bands, and elaborately gold tooled and rolled compartments; title in center; marbled end-papers, and binder's ticket with inscription within a wreath, as follows: "Wm. Seymour Fancy & Blank Book Binder Albany."

H. DE SILVER

Philadelphia, 1823–1826

56 Autograph Album. 1823

$9\frac{3}{4} \times 7\frac{3}{4}$ inches.

Bound in dark green, straight-grained morocco, with a gold roll of detached flowers, open dots and ornaments, within which is a blind roll of minute flowers. A lozenge, formed in the center by two narrow gold and two blind rolls, with small gold tooled flowers at the corners, contains the name of the owner in gold, "Miss Mary F. Donnell." The back is gold rolled and tooled and has a label of red morocco, with the word "Album," and the date, "1823." Marbled end-papers, and binder's ticket as follows: "Bound by H. De Silver No. 110 Walnut Street, Philad^{a}"

Much of the skill of the binders of the early eighteenth century was exercised in the coverings of these tokens of friendship which

all young ladies of well regulated up-bringing seem to have owned.

57 **[O'Keefe, John]**
Lopez & Wemyss' edition. The Acting American Theater. Wild Oats, with a Portrait of Mr. Francis, (Father of the American Stage,) as Sir George Thunder . . . Published by A. R. Poole, Chestnut Street, for the Proprietors, and to be had of all the principal booksellers in the United States. Price, $37\frac{1}{2}$ cents. [Philadelphia] J. R. M. Bicking, Printer, —**1826.** Portrait engraved by J. B. Longacre.
$7\frac{1}{4} \times 4\frac{3}{8}$ inches.

Bound in citron calf, with same gold and blind rolled borders as the preceding; back ornamented with fillets, rolls and small tools in gold, title in center; marbled end-papers. There is no binder's ticket, but the combined use of the two unusual rolls makes it probable that this also is the work of De Silver.

D. W. GIHON
Philadelphia, 1839

58 **Hymns of Zion** with Appropriate Music . . . By an Evangelist. Phil-

adelphia: Thomas, Cowperthwait & Co. **1839.** [Printed on yellow paper.] $6\frac{1}{4} \times 4\frac{1}{4}$ inches.

Bound in black, straight-grained morocco, with gold rolled border and large gold stamp in the center, consisting of a rectangle with the title, surmounted by a cross surrounded by rays, reproducing a gold design on the fly-leaf made to contain the owner's name; back broken into panels formed by gouges and small tools; yellow end-papers, and binder's ticket as follows: "D. W. Gihon, Book Binder, S. W. cor. of George & Swanwick St."

GEORGE COLMAN

Portland, Maine, 1832(?)

59 **Bryant, William Cullen**

Poems. New-York: Published by E. Bliss, **1832.** $7\frac{1}{4} \times 4\frac{1}{2}$ inches.

Bound in red morocco, with gold rolled and filleted border, and small gold tools at the corners; back decorated by a roll extending lengthwise, with panels at top and bottom, formed by fillets and gouges, bearing the title and the inscription "Mrs. J. S. Little, from Wm. Paine"; marbled end-papers. The binder's ticket reads: "Bound by Geo. Colman, Portland."

BINDINGS ORNAMENTED BY ROLLED BORDERS

A LARGE number of early bindings have their sides decorated with more or less elaborate, rolled borders, with little further adornment, except upon the backs of the books, which are sometimes very ornate. This manner seems to have attained its highest degree of excellence in the twenties and thirties of the nineteenth century.

60 **[Bentley, William]**
A Collection of Psalms and Hymns for Public Worship. Boston: Printed by Rowe & Hooper. **1814.** Third edition. $5\frac{1}{4} \times 3$ inches.

Bound in red morocco, with gold rolled border almost identical with that used by Megarey in 1821 (see No. 45), small blind tools in the corners, and large gold tools used twice in the center; back broken into compartments and gold tooled; marbled endpapers and goffered edges.

61 **Buckminster, Joseph Stevens**
Sermons . . . Boston: Printed by John Eliot, No. 5, Court Street.

1814. First edition, with portrait engraved by D. Edwin.

$9\frac{3}{4} \times 6\frac{3}{8}$ inches.

Bound in light green, straight-grained morocco, with three narrow rolled borders of delicate design, one blind between two gold. At the corners are Roger Payne tools, used twice in each corner, giving a graceful effect; back divided by gold fillets, dotted lines and small meander roll, into compartments decorated in the manner of Roger Payne; marbled end-papers.

62 **The Mirror of the Graces;** or, The English Lady's Costume . . . By a Lady of Distinction . . . New-York: Published by I. Riley . . . L. Deare, Print. N. Brunswick. **1815.** Colored engravings. $5\frac{7}{8} \times 3\frac{5}{8}$ inches.

Bound in citron morocco, with narrow gold rolled border; back gold rolled and tooled; marbled end-papers and edges; "Directions to the Binder to place the Plates," on verso of title-page.

63 **Thomson, James**

The Seasons . . . New York: Printed for Richard Scott, and Forbes & Co., . . . **1816.** Four plates engraved by Roberts. $5\frac{3}{8} \times 3\frac{1}{2}$ inches.

Bound in crimson roan, with gold rolled border of minute flowers and leaves; back gold rolled and tooled, with title in center; marbled end-papers and yellow edges.

64 **Bennett, John**
Letters to a Young Lady . . . Philadelphia: Published by Anthony Finley . . . William Fry, Printer. **1818.** $5\frac{1}{2} \times 3\frac{1}{8}$ inches.

Bound in dark brown calf, with border formed by gold band and two gold and two narrow blind rolls, with figures formed by gouges at the corners; back gold rolled and tooled; marbled end-papers and edges.

65 **Key to the First Chart** of the Masonic Mirror . . . Philadelphia: Published by H. Parmele. J. Maxwell, Printer. **1819.** Frontispiece engraved by A. Anderson.
$5\frac{7}{8} \times 3\frac{5}{8}$ inches.

Bound in dark red morocco, with minute gold rolled border; back decorated with masonic emblems in gold.

Copy "presented by the author to his Excellency De Witt Clinton," with the latter's book-plate engraved by Maverick.

66 **Harris, Thaddeus Mason**
Hymns for the Lord's Supper . . . Boston: Printed by Sewell Phelps, No. 5, Court Street. **1820.**
$5\frac{3}{4} \times 3\frac{5}{8}$ inches.

Bound in dark blue, straight-grained morocco, bordered by gold fillets, a very narrow gold roll and a slightly wider blind roll. The gold roll is the same as one used in No. 61, and the back is very similar, making it probable that Phelps, who succeeded to the same address as John Eliot, came into possession of his tools, or employed the same binder, whose work is unusual and some of the best of this period; purple end-papers.

67 **Autograph Album.** About **1823.**
$8 \times 6\frac{1}{2}$ inches.

Bound in red, straight-grained morocco, with wide gold rolled border of bold design, and narrow blind rolled inner border, which is repeated in gold four times on the back and on the inside of the cover. (This is the palmette roll used repeatedly by Megarey, who is also suggested by the general design of the back and the quality of the morocco.) Back otherwise rolled and figure formed by small tools repeated in two compartments on a dotted ground, title in center; bright green end-papers.

68 [**Furman, Garrit Maspeth**]
Rural Hours . . . [Maspeth, **1824.**]
Title-page and plates designed by G. Furman, engraved by A. B. Durand. 8 x 5 inches.

Bound in blue, straight-grained morocco, with gold rolled border, and blind rolled inner border of same design; back in gold tooled and *pointillé* panels; marbled end-papers.

The author's copy, with his autograph at the end of the volume.

69 [**Hymn-Book.** Title-page wanting. Preface date, **1825.**]
$7\frac{1}{8} \times 4\frac{3}{8}$ inches.

Bound in dark blue morocco, with wide gold and narrow blind rolled borders, resembling two used by Champley and Megarey of New York; back gold rolled and tooled; marbled end-papers.

70 **Bible**
The Self Interpreting Bible, with an Evangelical Commentary by the late Revd. John Brown . . . Brown's Splendid Bible. **1826.** Frontispiece, engraved title-page and plates.
$18 \times 11\frac{1}{4}$ inches.

Bound in Russia leather, with gold rolled palmette border, and names of owners in gold

in center of upper cover, "Joseph & Margaret Perego"; back in compartments elaborately gold rolled and tooled; marbled end-papers.

71 **Quotations from the British** Poets . . . Philadelphia: R. W. Pomeroy . . . **1826.** Frontispiece engraved by Longacre.

$5\frac{3}{8} \times 3\frac{3}{8}$ inches.

Bound in light brown calf, with wide gold rolled border, within which are three dotted lines, with small tools at the corners; back in gold tooled compartments; marbled end-papers and edges.

72 **A Selection of Hymns and** Psalms . . . Boston: Stereotyped at the Boston Type and Stereotype Foundry—late T. H. Carter & Co. **1826.** $6 \times 3\frac{3}{4}$ inches.

Bound in brown calf, with narrow gold rolled border; back gold rolled; marbled end-papers. Owner's name, "J. H. Thayer," lengthwise in center of upper cover, in gold.

73 **[Halleck, Fitz-Greene]** Alnwick Castle, with other Poems. New-York: Published by G. & C.

Carvill . . . Elliott & Palmer, Printers. **1827.** First edition. $8\frac{1}{4} \times 5\frac{1}{4}$ inches.

Bound in brown calf, with two blind rolled borders; the outer border, which is a roll much used by Megarey, Champley and others, is outlined by gold and painted bands, with small flowers gold tooled at the corners; back with painted raised bands, outlined by fillets; marbled end-papers and edges.

74 **Autograph Album.** About **1828.** $9 \times 7\frac{1}{4}$ inches.

Bound in old blue calf, with gold rolled border representing a grape-vine similar to that used by Champley on the inside of the cover of No. 37, but not the same as that used on Nos. 53, 54, 83, and 91; a center panel is formed by a series of blind rolls, giving an elaborate effect; back gold tooled with the Tudor rose in manner similar to No. 46, bound by Wilson & Nichols, which, together with the use of the grape-vine roll, makes it probable that this was done in New York; marbled end-papers, and red leather ex-libris of "A. M. Hall."

75 **The Picture of New-York,** and Stranger's Guide . . . New-York: Published by A. T. Goodrich . . . [**1828**]. Frontispiece, plates and

map engraved by J. Yeager and others. $5\frac{7}{8} \times 3\frac{3}{4}$ inches.

Bound in red, straight-grained morocco, with very narrow gold and blind rolled borders; back gold rolled and tooled, title in center.

76 **Pollok, Robert**

The Course of Time . . . Published by Crocker and Brewster, Boston . . . Stereotyped at the Boston Type and Stereotype Foundry. **1828.** Third American, from the third Edinburgh edition. Portrait. $6\frac{3}{4} \times 4\frac{1}{8}$ inches.

Bound in red, straight-grained morocco, with gold rolled border and fillets, slightly tooled at the corners; back in gold tooled panels; marbled end-papers and goffered edges.

77 **The Token,** a Christmas and New Year's Present. Published by S. G. Goodrich, Boston . . . **1828.** [Isaac R. Butts & Co.—Printers.] Frontispiece, engraved title, and plates, engraved by Thomas Kelly, John Cheney, V. Balch, G. B. Ellis, William Hoogland and C. Toppan. $6\frac{1}{4} \times 4$ inches.

Bound in dark green calf, with gold rolled border, and inner blind rolled border of intersecting bands, back divided by broad gold tooled raised bands into compartments, elaborately gold tooled; light blue end-papers.

This is the first of those annual volumes, the plan of which was suggested to Mr. Goodrich, he says "by the beautiful volumes, which appear annually in London under the general title of Souvenirs." All of the contributions and illustrations were the work of American authors and engravers, and the encouragement that the publisher gave to young authors, among whom was Nathaniel Hawthorne, became proverbial.

"In the literary department," says Mr. Goodrich, in his preface, of the English Souvenirs, "they are, with some exceptions, light and trifling. Among the engravings, however, are many of the most exquisite specimens that the art has produced. If, in respect to the embellishments, the Token is found inferior to the English Souvenirs, the Publisher hopes that this disadvantage may be compensated, in some degree, by the higher interest in the literary contents of the volume; at all events, as many of the embellishments relate to American history, scenery, and manners, he trusts that the work may find favor with those, who would encourage every attempt to explore our native mines, and draw from them the treasures of poetry and romance."

78 **Autograph Album.**
Album. New York. **1829.** Title-page engraved by V. Balch.
8 x 6½ inches.

Bound in crimson, straight-grained morocco, with wide gold border of startling design, and inner border, blind rolled; owner's initials on upper cover in gold, "W. H. S."; the blind roll is repeated in gold on the back, which is also decorated with fillets, and a very wide roll; yellow end-papers.

79 **Buckminster, Joseph Stevens**
Sermons . . . Boston. Published by Carter and Hendee . . . **1829.** [Examiner Press.] 8⅝ x 5⅝ inches.

Bound in bright green calf, with gold rolled border and inner blind border (the same as the gold roll used in No. 77); back in gold tooled panels, with gold roll at foot; marbled end-papers.

80 **Table of the Post Offices in the** United States . . . Washington: Printed by Duff Green. **1831.**
7 x 4¼ inches.

Bound in light brown calf, with gold and blind rolled borders, of design used in the roll on the back of No. 79, and again on the inside of No. 81; a center panel is formed by narrow blind and gold rolls, the latter be-

ing the same interlacing design as that used blind in No. 77, with gold fleurons at the corners; back with gold tooled panels, rolls and painted bands; marbled end-papers.

The resemblance to the three Boston volumes (Nos. 77, 79, and 81), which seem to be the work of the same binder, suggests that this also was done by him; but it is probably a coincidence, due to the repetition of the same designs by the tool makers.

Chief Justice Taney's copy, with his name lengthwise in the center panel, "Hon. Roger B. Taney, Attorney General."

81 **The American Almanac** and Repository of useful Knowledge, for the year 1833. Boston: Published by Gray and Bowen; and Carter, Hendee, and Co. . . . [**1832.**]

$7\frac{1}{2} \times 4\frac{5}{8}$ inches.

Bound in red, straight-grained morocco, with gold rolled border, and narrower inner border, blind rolled; back divided by broad raised bands, gold tooled, into compartments, three of which contain gold tooled panels; marbled end-papers. The broad gold roll is the same as that used in No. 77, and again, blind, in No. 79, making it seem possible that the three are the work of the same binder.

82 **Flora's Dictionary.** [Privately printed "In the Month of Fruits and the City of Roses."]
$9\frac{1}{4} \times 7\frac{3}{4}$ inches.

Bound in purple calf, with double gold rolled border like that used singly by Megarey in No. 43, and inner gold border like that used on No. 89; within is another border, blind rolled, and a blind band, with small blind tools at the corners; back gold tooled; bright green end-papers.

83 **Flora's Dictionary.** Baltimore, **1832.** $10 \times 8\frac{1}{4}$ inches.

Bound in olive, straight-grained morocco, with broad blind and gold rolled borders, and two narrow inner borders, blind rolled; one of the last is in the grape-vine design seen in Nos. 53, 54, and 91; back in gold tooled panels; on the insides of the covers is a portion of the gold roll used by Champley in Nos. 36 and 37; bright blue end-papers.

84 **Jenks, Benjamin**
Prayers and Offices of Devotion . . . Stereotyped by A. Chandler. New-York: Published by Swords, Stanford, & Co. . . . **1832.** $6 \times 3\frac{3}{4}$ inches.

Bound in reddish brown morocco, with gold rolled border of bold design; back dec-

orated with the same border and small detached flowers, outlined in gold; marbled end-papers.

85 **Bedell, Gregory Townsend,** Translator.
The Basket of Flowers . . . Philadelphia: Published by French and Perkins . . . **1833.** Frontispiece by Longacre, and woodcuts.
6 x $3\frac{7}{8}$ inches.

Bound in purple calf, with gold and blind rolled borders, formed by series of short straight lines intersecting at right angles; back gold tooled; marbled end-papers.

86 **Tappan, William Bingham**
The Poems of William B. Tappan. Philadelphia: Henry Perkins . . . **1834.** [I. Ashmead & Co., Printers.] $6\frac{1}{4}$ x $3\frac{3}{4}$ inches.

Bound in dark blue calf, with gold rolled border, within which is a panel formed by fillets and two narrow blind rolls; at the corners are large gold tools of a design similar to the gold roll, and these are repeated, reversed, at the sides; in the center the name of the owner lengthwise in gold "Mary Ann Miller." The gold roll is repeated in full or in part on the top and bottom and two raised

bands of the back, and on the insides and the edges of the cover; two compartments of the back are gold tooled, and the title is in the center; marbled end-papers imitating peacock feathers.

87 **Bible**

The English Version of the Polyglot Bible . . . Stereotyped by L. Johnson. Philadelphia: Published by Desilver, Thomas, & Co. . . . **1835.** Frontispieces and title vignettes engraved by G. B. Ellis.

$5\frac{7}{8} \times 3\frac{5}{8}$ inches.

Bound in maroon Turkey morocco, with gold rolled border, and inner blind border of fillets, with large device blind stamped at the corners, and the emblem of the Trinity stamped in gold in the center; back decorated with a band of all-over ornament; pink end-papers.

88 **Knowles, James Sheridan**

Select Dramatic Works . . . Baltimore: Edward J. Coale & Co. **1835.** Frontispiece (portrait of Fanny Kemble). $6 \times 3\frac{3}{4}$ inches.

Bound in green Turkey morocco, with gold rolled border of a palmette design, and an inner blind roll, like that used in No. 81, but narrower; back gold rolled at top and

bottom, and broken into panels, within which are gold figures formed by small tools; yellow, watered end-papers.

89 **Butler, Charles**

The American Gentleman . . . Philadelphia: Hogan & Thompson. **1836.** Frontispiece engraved by J. I. Pease, engraved title-page. $5\frac{1}{2} \times 3\frac{1}{2}$ inches.

Bound in red, straight-grained morocco, with narrow gold rolled border, and inner blind rolled border of the same design as that used in gold and blind on No. 85; back gold tooled in colonial design; yellow end-papers.

90 **Wesley, John, & others**

A Collection of Hymns for the Use of the Methodist Episcopal Church . . . New York: Published by B. Waugh and T. Mason, for the Methodist Episcopal Church . . . J. Collard, Printer. **1836.** [Stereotyped by Henry W. Rees.] $4 \times 2\frac{1}{2}$ inches.

Bound in dark red, straight-grained morocco, with narrow gold rolled border, and name of owner lengthwise in gold in the center, "Lucy H. Bigelow"; back gold rolled and tooled, with title in center; marbled end-papers and edges.

91 **Sigourney, Lydia Huntley**

Letters to Young Ladies . . . New-York. Harper & Brothers . . . **1837.** Third edition. $7\frac{1}{4} \times 4\frac{1}{2}$ inches.

Bound in light brown calf, with blind filleted and tooled border; a center panel is formed by a repeat of the outer border in gold and a gold grape-vine roll, within which is a line of small blind circles; a simple back with wide, raised bands, gold tooled; yellow end-papers, covered with small brown figures; at the foot of the upper cover the owner's name in gold, "Ann Hall."

Presentation copy, with author's autograph.

ROLLED BORDERS AND CORNER PIECES

A VARIATION of the rolled border, which seems to have been little used outside of New York, where it was popular with some of the best binders. The most elaborate bindings which are shown here, by Champley, Megarey, and Brown, will be seen to be in this manner.

92 **Anderson, Andrew**
An Inaugural Dissertation on the Eupatorium Perfoliatum of Linnaeus . . . New York: Printed by C. S. Van Winkle . . . **1813.**
$8\frac{3}{4} \times 5\frac{3}{8}$ inches.

Bound in diced calf, with gold rolled border, interrupted at the corners by gold tooled squares; narrow inner border blind tooled; back gold rolled and tooled; marbled endpapers.

An early and simple example of this manner of binding.

93 **[Irving, Washington]**
A History of New York . . . by Diedrich Knickerbocker . . . Phila-

delphia: Published by M. Thomas. J. Maxwell, Printer. **1819.** Two volumes. Third edition, with frontispieces by W. Finden.

$7\frac{1}{4} \times 4\frac{3}{5}$ inches.

Bound in calf, with border formed by narrow gold and blind rolls, interrupted at the corners by squares slightly gold tooled; within this border the blind roll is repeated in gold and there is a blind meander roll; gold sprigs at the corners; back divided by rolls and fillets into compartments containing single gold tools; title in center; marbled end-papers.

Probably a crude attempt in Philadelphia to ornament in the manner successfully employed by Megarey on his Prayer-Books of the same year; the principal gold roll is one used often by Megarey.

94 **Autograph Album.** Probably bound in New York about **1828.**

$9\frac{5}{8} \times 7\frac{7}{8}$ inches.

Bound in blue, straight-grained morocco, with gold rolled border, interrupted at the corners by gold tooled squares. The gold roll is repeated on the inside of the cover and at the top and bottom of the back (which is also elaborately gold tooled), and is the same used doubly by Wilson and Nichols in No. 46. The corners of the cover within the border are decorated with a combination of blind tools, and the center is filled with two

six-sided figures formed by fillets and blind rolls interlacing and making a lozenge, which holds the owner's name, "Miss Hall," in gold; at four corners are small flowers, tooled in gold; marbled end-papers.

95 **Autograph Album.** Probably bound in New York about **1832**. $10\frac{1}{4} \times 8\frac{1}{4}$ inches.

Bound in crimson, straight-grained morocco, with double gold rolled border, interrupted at the corners by gold tooled squares; narrow gold inner border of interlacement design; back with two narrow rolls often repeated, fillets, and two small panels gold tooled; title in center; owner's name in center of upper cover; blue end-papers. The principal gold roll seems to be the same as that used by Champley in Nos. 36 and 37 with one edge cut off.

BINDINGS ORNAMENTED BY FILLETS

A LARGE class of bindings depend for their decoration upon the use of fillets, either alone, or in combination with tools, varying from some of the simplest to some of the most elaborate examples. A favorite use of the fillet in America was its introduction in outlining panels, broken at the corners by tools, in the manner of Lewis and his followers in England.

96 **Macomb, Alexander**

A Treatise on Martial Law, and Courts-Martial; as practised in the United States of America . . . Charleston, (S. C.) Printed and published, for the Author, by J. Hoff . . . 1809. $8\frac{1}{4} \times 5\frac{1}{2}$ inches.

Bound in red, straight-grained morocco, with single fillets on sides, and the back ornamented with rolls, fillets, a cannon, and other decoration in gold. The upper cover bears the inscription in gold, "Major General Samuel Smith from the Author Major Macomb." Probably an early example of binding in the South.

97 **Prayer-Book**

Livre contenant les Prieres publiques . . . Pour l'Usage de l'Église Protestante Françoise du Saint-Esprit à la Nouvelle-York. A la Nouvelle-York: De l'Imprimerie de Robert Wilson, **1803.** $8\frac{1}{2}$ x 5 inches.

Bound in crimson, straight-grained morocco, decorated with single fillets; center panel with narrow, gold rolled border, inclosing the owner's name and date of binding: "John D. Wolfe. **1817**"; marbled end-papers and edges.

98 **Belknap, Jeremy**

Sacred Poetry . . . Boston: Published by Thomas Wells . . . Lincoln & Edmands, Printers. **1820.** 6 x $3\frac{3}{4}$ inches.

Bound in red morocco, bordered by single fillets, with name of owner, "R. Waterston," in gold lengthwise in center; back with fillets, gold stars and small tools; name of author on central raised band; marbled end-papers.

99 **Thacher, Samuel Cooper**

Sermons . . . Boston: Published by Wells and Lilly. **1824.** First edition. $8\frac{1}{2}$ x $5\frac{1}{4}$ inches.

Bound in purple calf, bordered by single gold lines; back divided by broad gold tooled bands into compartments containing gold tooled panels; marbled end-papers and edges.

100 **The Atlantic Souvenir;** a Christmas and New Year's Offering. **1828.** Philadelphia: Carey, Lea & Carey. "Presentation plate," engravings by Durand, Longacre, Ellis, Kearny, and Maverick, and lithograph by Pendleton.

$5\frac{3}{4} \times 3\frac{1}{2}$ inches.

Bound in dark blue morocco, with narrow gold rolled border of interlacement design, and center panel formed by gold fillets broken at the corners by a combination of three gold tools; back ornamented with a wide gold roll; lining of old-rose watered silk.

This is the third annual volume of the "*Atlantic Souvenir.*"

101 **Prayer-Book**

The Book of Common Prayer . . . Stereotyped by D. & G. Bruce, New-York. New-York: Published by Caleb Bartlett. **1830.**

$6\frac{1}{8} \times 3\frac{3}{4}$ inches.

Bound in dark red straight-grained morocco,

with border formed by two gold lines, broken at the corners by gold tools in the manner used in England by Charles Lewis and his followers; name of owner, with date of binding, "M. B. Baury. 1832." in gold in center; back in compartments elaborately gold tooled; marbled end-papers.

102 **Eaton, B. A.**

The Minstrel and other Poems . . . Boston: Russell, Odiorne, and Company. **1833.** $5\frac{7}{8} \times 3\frac{3}{4}$ inches.

Bound in maroon morocco, with straight and curved interlacing bands, formed by gold lines, and gold fleurons, not unlike a Grolier binding, and greatly resembling some of the volumes bound for Henry II; in the oval formed at the center is a gold harp; back gold rolled in corresponding design, with title lengthwise in center; marbled end-papers.

Mr. Andrews writes of this volume that it is "at least an approach to the bindings which the collector accepts and places on his shelves, because they are examples, if not elaborate ones, of book-binding practised as an Art, and not as a Trade. The design . . . is surprisingly Aldine in character, and cleanly tooled."

The binding is reproduced in his *Bibliopegy in the United States*.

103 **The Religious Souvenir** . . . for mdcccxxxiv. Edited by G. T. Bedell. . . . . Philadelphia: Published by Key & Biddle. **1834.** [Printed by T. K. Collins & Co.] Frontispiece and title-page engraved by Ellis, and engravings by Tucker, Neagle, Longacre, Smillie and Lawson.

$6\frac{1}{4} \times 3\frac{7}{8}$ inches.

Bound in crimson morocco, with blind rolled and filleted border and blind tooled at the corners; a center panel is formed by single gold lines broken at the corners by small gold tools; an unusual back ornamented with gold scrolls, within which are the title and imprint; yellow end-papers.

104 **Bible**

The English Version of the Polyglot Bible . . . Stereotyped by L. Johnson. Philadelphia: Published by Desilver, Thomas, & Co. . . . **1835.** Frontispieces and title vignette engraved by G. B. Ellis. $5\frac{7}{8} \times 3\frac{1}{2}$ inches.

Bound in maroon Turkey morocco, with border of four gold lines, broken at the corners by gold tools and gouges which give a curving effect to the whole border; name of the owner, "Sarah J. Bigelow," lengthwise in gold on upper cover; back in compartments gold

stamped, with small blind tools at the centers; light gray end-papers. The leather is of the same color and quality as that used upon another copy of the same work, No. 87.

105 **Sigourney, Lydia Huntley**
Letters to Young Ladies . . . New-York: Harper & Brothers . . . **1837.** Third edition.
$7\frac{1}{4} \times 4\frac{3}{8}$ inches.

Bound in bright cherry calf, with panel formed by groups of three blind and three gold lines, connected at the corners by single gold lines. Between the two groups is a broad band of gold; back with broad raised bands blind tooled, and two gold tooled panels, title in center; yellow end-papers covered with small brown figures, a slight variation of the pattern of No. 91, another copy of the same work. The narrow roll on the edges and the inside of the covers is identical in the two volumes.

106 **The Gift:** a Christmas and New Year's Present for **1839.** Edited by Miss Leslie. Philadelphia: E. L. Carey & A. Hart. [C. Sherman and Co., Printers.] Frontispiece and plates engraved by John Cheney, J. B. Forrest, J. I. Pease, A. W.

Graham, R. W. Dodson, A. Lawson and W. E. Tucker. $7\frac{1}{2} \times 4\frac{5}{8}$ inches.

Bound in light brown morocco, with border of blind fillets and small flowers at the corners; a center panel is formed by a blind roll, within gold fillets, decorated at the corners by gold tools; back in gold tooled panels; yellow end-papers.

107 **Crashaw, Richard**

Steps to the Temple . . . London, Printed for Humphrey Moſeley, and are to be ſold at his Shop at the Princes Armes in St. Pauls Churchyard. **1648.** Second edition, with title-page engraved by Thomas Cross. $5\frac{7}{8} \times 3\frac{1}{2}$ inches.

Bound in red Turkey morocco, with double border of fillets, connected at the corners by single lines; back in filleted panels; marbled end-papers.

George T. Strong's copy, with his autograph and the date, "**1844**," on the title-page. Probably bound in New York at about that date.

108 **Crashaw, Richard**

Carmen Deo Nostro, Te Decet Hymnus, Sacred Poems . . . At Paris, By Peter Targa, Printer to the Archbishope of Paris, in S. Vic-

tors ſtreete at the golden ſonne. **1652.** First edition, with illustrations engraved by Crashaw and others. $6\frac{1}{2} \times 4\frac{1}{4}$ inches.

Bound in red Turkey morocco, with border of fillets and central panel formed by gold tools; back in gold tooled compartments; marbled end-papers.

George T. Strong's copy, with his autograph and the date, "**1844**," on the title-page. Probably bound for Mr. Strong at about that time.

109 **Habington, William**

Caſtara . . . London: Printed by T. Cotes, for Will Cooke: and are to be ſold at his Shop neere Fernivals-Inne Gate in Holburne. **1640.** Third edition, with title-page engraved by William Marshall. $5\frac{1}{2} \times 3\frac{1}{8}$ inches.

Bound in red Turkey morocco, with border of gold and blind fillets, and slightly blind tooled at the corners; lozenge in the center formed by double gold lines; back in filleted panels; yellow end-papers.

George T. Strong's copy. The resemblance of the leather, the gold roll on the inside of the covers, and the general workmanship show that the present volume and Nos. 107 and 108 were probably bound for Mr. Strong by the same binder and at the same time—about 1844.

STAMPED BINDINGS

STAMPED bindings were not used to any extent in America until the second quarter of the nineteenth century, when they became particularly popular for the annual "gift books" of which this period was prolific. "It is not intended . . . ," says Mr. Andrews, "to convey the impression, that a stamped binding is entirely devoid of artistic quality. In the production of a stamped binding, taste in design, as well as a high degree of mechanical skill and accuracy, may be displayed."

110 **Arabian Nights**

The Arabian Nights Entertainments . . . Philadelphia: R. W. Pomeroy . . . **1826.** Six volumes, with title-pages and plates engraved by G. B. Ellis, F. Kearny, J. W. Steel, and J. Nesmith. $6\frac{5}{8}$ x 4 inches.

Bound in light brown calf, with narrow gold rolled border and large cathedral stamp, filling the entire covers; back in gold tooled compartments, and gold rolled at head and foot; marbled end-papers. The blind roll on the insides of the covers, and the gold rolls of the edges, borders, and back, were all used by Megarey in New York at about this period, and the books greatly resemble some of his work.

111 **Bible**

The English Version of the Polyglot Bible . . . Stereotyped by L. Johnson. Philadelphia: Published by Desilver, Jr. & Thomas . . . **1834.** Frontispiece and title vignette engraved by G. B. Ellis.

$5\frac{3}{4} \times 3\frac{1}{2}$ inches.

Bound in green Turkey morocco with blind rolled and filleted border, and center panel, consisting of straight and curved lines and floral ornaments all in gold; back gold and blind rolled; yellow end-papers.

112 **Prayer-Book**

The Book of Common Prayer . . . Stereotyped by D. & G. Bruce, New-York. New-York: R. Bartlett & S. Raynor . . . **1834.** Title-page engraved by Illman & Pilbrow.

$5\frac{1}{4} \times 3\frac{1}{2}$ inches.

Bound in red morocco, with center panel outlined by blind stamped frame, small gold tooled flowers at the center of each side of the panel; back ornamented with gold in an unusual fashion; cream colored end-papers.

113 **The Gift:** a Christmas and New Year's Present for **1836.** Edited by Miss Leslie. Philadelphia: E.

L. Carey & A. Hart. [C. Sherman & Co. Printers.] Frontispiece and plates engraved by J. Cheney, T. B. Welch, W. E. Tucker, G. B. Ellis, Oscar A. Lawson, A. W. Graham, and T. Illman. $6\frac{1}{4} \times 4$ inches.

Bound in red morocco, with sides entirely covered with large embossed design, consisting of floral border and inner framework surrounding an oval in the center, containing the American eagle, and the words "Gaskill, Binder"; back blind stamped with urn holding flowers and foliage, and lettered in gold; white end-papers, covered with small brown figures in same design as that used in Mrs. Sigourney's *Letters*. (Nos. 91 and 105.)

This is the first volume of *The Gift*, an annual of which the editor writes in the preface: "No expense, no pains have been spared in the endeavour to render it in every respect deserving the approbation of its purchasers." Of the frontispiece-portrait of Fanny Kemble, painted by Sully and engraved by John Cheney, Miss Leslie says that it is "a splendid demonstration of the beautiful union of the graphic arts, as they flourish on our side of the Atlantic, and is equally honorable to the taste and genius of the painter, and to the correct eye and exquisite skill of the engraver."

114 **The Magnolia. 1836.** Edited by Henry W. Herbert. New-York: Monson Bancroft . . . [Wm. Van Norden, Print.] Frontispiece, title, and engravings by A. B. Durand, J. W. Casilear, J. A. Rolph, T. Kelly, A. W. Graham, G. Parker, J. Smillie and J. E. F. Prud'homme.

$7\frac{7}{8} \times 5$ inches.

Bound in dark blue morocco, with covers decorated with large stamped design, consisting of a border of conventional vines and leaves with a gold magnolia in the center; back decorated in gold with an eagle holding in its beak a chain whose links extend the length of the back, some of them containing the lettering.

115 **The National Portrait Gallery** of Distinguished Americans. Conducted by James B. Longacre, Philadelphia: and James Herring, New York . . . Philadelphia, James B. Longacre. New York, James Herring. **1839.** Volume IV, with engraved title-page, and portraits by Longacre and others.

$8\frac{3}{4} \times 5\frac{1}{2}$ inches.

Bound in red morocco, embossed in manner similar to No. 113, but more elabor-

ately; of the medallion centerpiece, representing Aurora in her car, Mr. Andrews says that it links the volume "in a measure to the highly prized bindings said to have belonged to Demetrio Canevari, physician to Pope Urban VIII."

In their *Address* in this fourth volume of *The National Portrait Gallery*, the editors say: "The materials, both pictoral and literary . . . have been obtained at a cost of labor, time, and money, very far surpassing any calculation that could have been made at the inception of the work." Of the engraving of the portraits Mr. D. McN. Stauffer writes: "Longacre set the standard of engraving so high, that after employing the best engravers in this country, he was compelled to induce others to come from Europe especially for this purpose. He engraved a number of these himself and drew the originals for other engravers; and taken as a whole it was the best series of portraits engraved in the United States up to that time."

A similar binding on another copy of this work is reproduced in *Bibliopegy in the United States by W. L. Andrews.*

116 **The Gift:** a Christmas and New Year's Present for **1840.** Edited by Miss Leslie. Philadelphia: Carey & Hart. [C. Sherman and Co. Printers.] Frontispiece, engraved title-page and plates by John Che-

ney, J. B. Forrest, J. B. Danforth, A. Lawson, J. Andrews, and J. I. Pease. $7\frac{1}{2} \times 5$ inches.

Bound in dark blue, straight-grained morocco, with border of wide gold band and fillets; sides covered with large stamped design of flowers, fruits, birds, and animals; in the center is the bust of Sir Walter Scott, with laurel branches, a harp, trumpet, and sword; back decorated with pattern of intertwining flowers and leaves; all in gold.

117 **The Gift:** a Christmas and New Year's Present for **1842.** Philadelphia: Carey & Hart. [C. Sherman and Co., Printers.] Frontispiece and plates engraved by John Cheney, J. I. Pease, W. E. Turner, A. Lawson and J. B. Forrest. $7\frac{1}{2} \times 4\frac{7}{8}$ inches.

Bound in cream-colored morocco, with gold band about the outside of the cover containing the name of the binder "S. Moore, Binder, Phila.," large center and corner pieces formed by a blind stamp on a gold ground; back decorated in similar fashion; yellow end-papers.

118 **Cowper, William, and Thomson, James**

The Works of Cowper and Thomson . . . Philadelphia: Grigg & Elliot . . . **1845.** [T. K. & P. S. Collins, Printers.] Frontispiece by Longacre. 9 x 6⅞ inches.

Bound in bright green calf, with border of blind band and fillet, and sides decorated with a large gold stamp of branches, crescents, and straight and curved lines, forming a frame for an oblong floral design in the center; back decorated in corresponding fashion; yellow end-papers.

119 **Prayer-Book.**

The Book of Common Prayer . . . Hartford, Ct. S. Andrus & Son. King & Baird, Printers, Philada. **1847.** Frontispiece and plate engraved by Balch, Stiles & Co. 6¼ x 4 inches.

Bound in light brown calf, with sides entirely covered with gold, and then blind stamped, leaving a small panel for the name in the center; back with three panels treated like the covers; light green end-papers.

120 **A Sketch of the Life** of Rev. John Collins . . . Cincinnati: Published by Swormstedt and Power . . . R. P. Thompson, Printer. **1849.** Portrait engraved by Jewett and Anderson. 6 x 4 inches.

Bound in crimson Turkey morocco, with border of gold fillets, and sides decorated with gold stamped frame-like design of delicate leaves and flowers, leaving an open space in the center; back in compartments, gold tooled; rose-colored end-papers. A gold roll on the insides of the covers is the same as that used by a Philadelphia binder in No. 89 and also like the narrow gold roll of No. 82.

121 **Pollok, Robert**
The Course of Time . . . New-York: C. Wells. [n.d.] Portrait engraved by T. S. Woodcock and title-page and plates engraved by Ellis and others.
$6\frac{3}{4} \times 4\frac{1}{4}$ inches.

Bound in black, straight-grained morocco, with large floral decoration surrounding a cartouche, stamped in the centers of the covers; back gold rolled and with two gold tooled panels; title in center; brown end-papers.

122 **The Rainbow 1847.** Edited by A. J. McDonald. Albany: A. L. Harrison. New-York, Bell and Gould, 1847. Title-page and plates engraved by James Duthie and F. B. Nichols. 8 x $5\frac{1}{8}$ inches.

Bound in cream-colored calf, stamped and colored to imitate a mosaic binding; on the back, at the head, "A. L. Harrison, Binder," below, "Patent stereographic binding"; end-papers stamped to imitate a doublure.

Of a volume of *The Rainbow* for the following year, bound in the same manner, but with different coloring, of which he gives a reproduction in his *Bibliopegy in the United States*, Mr. Andrews says: "We now come to an exhibition of Yankee ingenuity applied to bibliopegy, which might be described as book-cover decoration made easy. But the name bestowed upon the process by its shrewd inventor is *Patent Stereographic Binding*. The presumed advantage of the process was, I understand, the facility with which, by the application of different colors, to the compartments, mapped out by one and the self-same brass stamp, a surprising, and we may add a

startling variety of effects, could be produced. This parody upon the Art of bookbinding seems to have met with the disfavor it deserved."

123 **Events in Paris** during the 26, 27, 28 and 29 of July, 1830, by several eye Witnesses . . . Translated from the fourth Paris edition. Boston: Published by Carter and Hendee. Baltimore, Charles Carter. **1830.** [Printed by I. R. Butts, Boston.] 6 x 4 inches.

Bound in half calf. The leather and the marbled paper are divided into thirds, one blue, one white, and one red. On the upper cover is a calfskin label with the name of the owner, "E. Henderson Otis." The tricolor effect is carried out in the paper on which the book is printed, the first third being blue, the second, white, and the third, red—in the manner practised in France. The end-papers are different, and are in shades of blue, white, and red.

The owner of the book, whose name also appears in autograph on the title, was Eliza Henderson Otis, wife of the second Harrison Gray Otis. She was the first to celebrate Washington's birthday regularly, and finally induced the legislature to make it a legal holiday.

ORIGINAL BILLS OF VALENTINE NUTTER, BINDER

124 **Nutter, Valentine**

Receipted bill for binding four "Quarto Books" and "Putting 1 Par of Clasps upon a Bible," amounting to "£0-19-6," dated "New York Sept. 27 **1773.**"

Isaiah Thomas speaks of Nutter as a bookbinder and bookseller doing business in New York, opposite the Coffee-House Bridge, in 1774.

His advertisement appears in *The New York Journal,* October 19 and 26, 1775:

"Just published and are to be sold by Valentine Nutter, Book Binder, Opposite the Coffee House [a list of books follows] . . . as he continues to carry on the book binding business in all its branches, he hopes for the continuance of his former customers, and the public in general being determined to do his work as good and cheap as can be done in the city."

125 **Nutter, Valentine**

Account against Hugh Gaine for binding Chesterfield's Letters, **1775-76.**

The account runs from July 15, 1775, to June 5, 1776, during which time Nutter bound 250 "Setts of Chesterfield's Letters @ 1/6 p^r vol." To this is added "Amount of Account Rendred from the 3d Jan'y . . . as per Book .....£180 . . . 9—5
"Add Chesterfield to this... 74 — 14—0
£255 — 3—5.

"*Contra*

"By Cash and Sundries at Sundry Times .....£131 — 9 — 0
"Ballance Due to Nutter is 122 — 14 — 5
£255 — 3 —5.

"Note the above account was never settled with Mr. Gaine.
"New York 20th Feb'y, 1790.

"Valentine Nutter."

AMERICAN WORKS ON BOOKBINDING

126 **Hazen, Edward**

The Panorama of Professions and Trades; or Every Man's Book . . . Embellished with eighty-two Engravings. Philadelphia: Uriah Hunt & Son . . . [about **1836**]. 320 pp. Illustrations. $7\frac{1}{2}$ x 6 inches.

Pages 189–194: The Paper-maker and the Bookbinder.

This description of bookbinding is quoted in *Bibliopegy in the United States*, by Mr. Andrews, who says that it is, so far as he is aware, the first treatise on the subject printed in the United States, "and considering the backward state of the Art in America at the time it was written, it is noteworthy for the general knowledge of the subject it evinces."

127 **Nicholson, James Bartram**

A Manual of the Art of Bookbinding . . . Philadelphia: Henry Carey Baird. . . . **1856.** 318 pp. Illustra-

tions, plates representing styles of bindings and binders' tools, and samples of marbled papers.

$7\frac{3}{4} \times 5\frac{1}{8}$ inches.

Bound in black morocco, with wide border of interlacing bands formed by gold lines; small gold tools in the squares formed at the corners; back broken into panels, with the same gold tools at their centers; doubled with citron calf, with wide gold dentelle border, and outer border of red, gold rolled; marbled end-papers.

Mr. Nicholson's own copy, with his portrait, his autograph letter to Professor G. Allen, and a reproduction of his last binding inserted. It is preserved in a slip case made for it by Nicholson's son, John P. Nicholson.

James Bartram Nicholson was born in St. Louis in 1820. He was a descendant of John Nicholson, a gunsmith who made the first firelocks for the Pennsylvania committee of safety, and afterward made others for the Continental Congress. James was educated in Philadelphia, where he later set up a bindery, and became distinguished for his fine work. He was twice an unsuccessful candidate for Congress. Aside from his volume on bookbinding, which is the most exhaustive American treatise on the subject, he delivered numerous lectures and addresses.

128 **Du Bois, Henri Pène**

Historical Essay on the Art of Bookbinding . . . New York: Bradstreet Press. **1883.** 42 pp. $8\frac{1}{4} \times 5\frac{3}{4}$ inches.

129 **Hoe, Robert**

A Lecture on Bookbinding as a Fine Art delivered before the Grolier Club, February 26, 1885 . . . New York: Published by the Grolier Club **1886.** [3] ll., 36 pp., [1] l. 63 plates of facsimile. $10\frac{1}{4} \times 8\frac{1}{4}$ inches.

One of two hundred copies on Holland paper.

130 **Matthews, William**

Modern Bookbinding practically considered. A Lecture read before the Grolier Club of New-York, March 25, 1885, with Additions and new Illustrations . . . New York: The Grolier Club. **1889.** [2] l., 96 pp. Frontispiece and eight plates of facsimile. $10\frac{1}{4} \times 8\frac{1}{4}$ inches.

One of three hundred copies on Holland paper.

131 **Andrews, William Loring**

A Short Historical Sketch of the Art of Bookbinding by William L. Andrews With a Description of the Prominent Styles by William Matthews . . . New York **1895.** 51 pp., 6 plates of facsimile. $7\frac{1}{4} \times 5\frac{3}{8}$ inches.

One of fifty copies on Japan paper.

132 **Matthews, James Brander**

Bookbindings old and new Notes of a Booklover. With an Account of the Grolier Club of New York . . . New York. Macmillan and Co . . . **1895.** xiii, 342 pp. Frontispiece, illustrations and plates of facsimile. $7\frac{1}{2} \times 5\frac{3}{4}$ inches.

133 **Andrews, William Loring**

Bibliopegy in the United States, and kindred subjects . . . Dodd, Mead & Company New-York **1902.** xix, [1] pp., [1] l., 128, [1] pp. Engraved title-page, plates of facsimile (partly colored), vignettes. $9 \times 5\frac{3}{4}$ inches.

One of one hundred and forty-one copies on Van Gelder paper.

134 **Du Bois, Henri Pène**

American Bookbindings in the Library of Henry William Poor . . . illustrated in Gold-leaf and Colors by Edward Bierstatd. Printed at the Marion Press, Jamaica . . . Published by George C. Smith . . . New-York **1903.** [8] ll., 77 pp. Colored frontispiece, 38 colored plates of facsimile. $9\frac{3}{8} \times 6\frac{1}{4}$ inches.

One of thirty-five copies on imperial Japan paper.

135 ***Z*ahn, Otto**

On Art Binding, A Monograph . . . Memphis, S. C. Toof & Company **1904.** Colored frontispiece, illustrations, plates of facsimile. $7\frac{1}{8} \times 5\frac{1}{4}$ inches.

One of seventy-five copies on Japanese vellum.

136 **Dana, John Cotton**

Notes on Bookbinding for Libraries . . . Library Bureau, Chicago **1906.** 114 pp. [2] ll. Frontispiece, illustrations. $7\frac{1}{2} \times 5$ inches.

List of Bookbinders who are known to have worked in America before 1800, with the names of a few early nineteenth-century binders.[1]

BOSTON

1636. John Sanders, bookbinder, "took the freeman's oath in Boston, in 1636, before any printing was done in the Colonies."

1661–1663. John Ratliffe came from England for the purpose of binding Eliot's Indian Bible. (See *Introduction.*)

1671–1672. William Nowell, bookbinder, Thomas Rand, bookbinder. In "A list of seuerall psons returned to ye Countie Courts at seuerall times not admitted or aproued of by ye select men of Boston to be Inhabitants of ye Towne."—*Boston Record Commissions, January 29, 1671–1672.*

1673. Edmund Ranger "was a binder; but had some small concern in bookselling."—*History of Printing in America by Isaiah Thomas.*

1685. Bartholemew Sprint. "George Pordage, merchant, became surety for Bartholemew Sprint, a Bookbinder."—*Boston Town Records.*

1690–1728. Nicholas Buttolph, bookbinder, joined Ancient and Honorable Artillery Company of Boston in 1692. He is mentioned by Thomas as a printer and bookseller.

1713–1761. Daniel Henchman, "Cornhill, Corner of King-Street, opposite the Old Brick Meeting-

[1] No printers and booksellers are included in this list unless some reference to their work as bookbinders has been found. The list is, necessarily, far from complete.

House," the most eminent of early Boston booksellers. (See advertisement of Wharton and Bowes, his successors, in 1761.)

1719–1751. BENJAMIN GRAY, "Head of Town-Dock," was prosecuted for publishing a libelous pamphlet; "though not a very considerable bookseller, was many years in trade, and worked at bookbinding."—*Thomas.*

1723. NATHANIEL BELKNAP, "Head of Scarlets Wharf, North End," "bound books, but did not go largely into the sale of them."—*Thomas.*

1723. JOSEPH EDWARDS, Cornhill, publisher, bookseller, and binder.

1723–1771. SAMUEL ROBINSON. "He sold some books, but his principal business was that of a binder."—*Thomas.*

1725–1763. JOHN PHILLIPS, "Stationers-Arms Corn-Hill," publisher, bookseller, binder, and dealer in English goods.

1726–1764. THOMAS HANCOCK, "Anne-Street, near the Draw-Bridge." "After being in trade a few years as a bookseller and binder, he turned his attention to merchandise."—*Thomas.*

1726. BENNET LOVE, "in Anne Street, near the Bridge. His principal business appears to have been binding."—*Thomas.*

1727–1766. NATHANIEL PROCTOR, "at the Bible and Dove in Anne Street," binder and bookseller.

1728–1771. JOHN ELIOT, "at the Great Elms, South-End," publisher, bookseller, and binder. He was said to be a descendant of the Apostle to the Indians.

1729–1742. ALFORD BUTLER, "Lower End of King-Street," an apprentice of Henchman. "His principal business was binding, but he published and sold a few books."—*Thomas.*

1731–1759. JOHN PEMBERTON, "School Street," "was chiefly employed in binding."—*Thomas.*

1732. Richard Fry, one of the earliest blank-book manufacturers in Boston. The following advertisement from *The Rehearsal*, May, 1732, is quoted by Thomas: "Richard Fry, Stationer, Bookseller, Paper Maker and Rag Merchant from the city of London, keeps at Mr. Tho. Fleet's Printer, at the Heart and Crown in Cornhill, Boston; where said Fry is ready to accommodate all Gentlemen, Merchants, and Tradesmen, with Setts of Accompt Books after the neatest Manner. And whereas it has been the common Method of the most curious Merchants in Boston, to procure their Books from London. This is to acquaint those Gentlemen, that I the said Fry will sell all Sort of Accompt Books done after the most acute Manner, for Twenty per Cent cheaper than they can have them from London."

1739–1745. Charles Harrison, "over against the *Brazen-Head in Cornhill*, was born and brought up a binder in England. He settled in Boston as a bookseller and binder."— *Thomas.*

1740–1745. Samuel Eliot, Cornhill, "was a considerable bookseller, and was also a binder and stationer. He died May 9, 1745, aged 32. His widow carried on the business."— *Thomas.*

1743. Walter MacAlpine, "near the Mill-Bridge," afterward "in Union-Street near the Town-Dock." "He was from Scotland and was a bookseller and binder. He removed to Connecticut and died there."— *Thomas.*

1745. Thomas Rand, "Cornhill, near the sign of the Three Nuns," afterward "in Anne-Street," was by trade a binder, but sold stationery and some books.

1745. Joshua Winter, "Union-Street," bookseller, stationer, and binder.

1749. John Amory, "Union Street," bookseller and binder for a few years; afterward an eminent merchant.

1753–1778. THOMAS LEVERITT, Cornhill, "was a very respectable bookseller, binder, stationer, and dealer in English goods."—*Thomas.*

1753–1776. WILLIAM MACALPINE, "Marlborough-Street," "was bred to binding, &c., by his brother [Walter MacAlpine]; and became a considerable bookseller."—*Thomas.*

In 1762, he set up a printing-press. He was a Royalist and left Boston with the British troops in 1776.

1755. TIMOTHY WHITE, Marshall's Lane, "sold small books, but was chiefly employed about plain binding."—*Thomas.*

1757–1792. SAMUEL WEBB, "Anne-Street," binder and bookseller.

1760. WILLIAM LANG, "at the Gilt-Bible, Marlboro'-Street." "He came from Scotland, and was brought up to binding, which business he followed in Boston, and accompanied it with bookselling." —*Thomas.*

1760. WILLIAM LONG. "All Sorts of Books bound and gilt by William Long, from Edinburgh, to be found at Mr. Jas. Maye's, at the Sign of the Stayes, the South Side of the Town-House, Boston. N. B. Any gentlemen that want their libraries neatly gilt off, may have them done at a reasonable rate by said Long."—*The Boston Gazette and County Journal, April 14, 1760.*

He may be identical with the preceding.

1761. WHARTON & BOWES, "Booksellers and Stationers, Hereby inform the Public, that they have opened the shop lately in the Occupation of Daniel Henchman, Esq., deceased, where they carry on the Bookselling and Bookbinding Business . . . and all others, may depend upon being supplied in the best manner, and at the most reasonable Rate."—*Boston Weekly News-Letter, March, 1761.*

1762–1781. JOHN HODGSON, "Marlborough-Street," was bred to bookbinding in Scotland. "He was chiefly employed in this business, but sold a few books. By permission of the court he took in shorthand the trial of the soldiers concerned in the massacre at Boston on the evening of the 5th of March, 1770. He gave up his shop in 1768, and was employed by John Mein." At the close of an advertisement of books and stationery imported and sold by Hodgson is the note: "N.B. He binds books of all kinds, Gilt or Plain in the neatest and best manner." — *Boston Post Boy & Advertiser, November 12, 1764.*

1764. ANDREW BARCLAY, "at the Bible in Cornhill," binder and bookseller from Scotland.

1764. ALFORD BUTLER, Cornhill, son of Alford Butler, already mentioned. "He served his apprenticeship with William MacAlpine, and became a binder and sold a few books. In 1774 he removed to Portsmouth, New Hampshire, and there kept a school nearly twenty years, after which he returned, and again carried on business as formerly." — *Thomas.*

1764–1769. JOHN MEIN, "at the London Bookstore, north side of King Street, Boston. Binding work of all sorts executed in the best and neatest manner." — *Postscript to The Massachusetts Gazette, October 15, 1767.* Mein was a Scotchman and printed in partnership with John Fleming, and published *The Boston Chronicle*, the Royalist sympathies of which made him obnoxious, and he returned to Europe in 1769.

1767. JOSEPH SNELLING, "Fish-Street, Corner of Boarded Alley," "was a binder and sold school books and stationery." — *Thomas.*

1768. JOHN DOUGLAS. "This Day run away from the Subscriber, an Apprentice Boy, named John Douglas, aged about 17 years, small, round-shouldered, wears his own Hair, very much addicted to Coughing and Drinking, by Trade a Bookbinder . . . Whoever secures said Runa-

way shall be handsomely rewarded, by Wm. McAlpine."— *The Boston Gazette and County Journal, November 28, 1768.*

1770. JOHN LANGDON, Cornhill, served his apprenticeship with Wharton and Bowes. He "sold stationery, and carried on binding."— *Thomas.*

1771. A. ELLISON, Newbury Street, "was born in England, and brought up to binding, which business he followed in Boston, and sold a few books." — *Thomas.*

Later, he removed to Newport.

1776. JAMES WHILE "Would inform the Public that he carries on the Book-Binding Business in its various branches, at Ponars and Willis's Printing Office in Queen Street.

Account Books ruled and bound in the neatest and genteelest manner — Gilding in all its branches." — *New England Chronicle, June 27,* 1776.

1823. T. H. BURTON, binder (leather ticket).

NEW YORK

1693 – 1743. WILLIAM BRADFORD, "at the Sign of the Bible." The following advertisement appears with regularity in his *Gazette*, the publication of which began in 1725: "Printed and sold by William Bradford in New York where advertisements are taken in and where you may have old books, new Bound, either Plain or Gilt, and Money for Linen Rags."

1731 – 1734. JOSEPH JOHNSON, " of the City of New York, Bookbinder, is now set up bookbinding for himself as usual, and lives in Duke Street . . . near the Old-Slip Market; where all persons in Town or Country may have their Books neatly new Bound either Plain or Gilt, reasonable." — *New York Weekly Journal, October 7, 1734.*

Johnson was made a freeman in 1731.

1735. HENRY DE FOREEST, printer. "Books neatly Bound, Gilded and Lettered . . . by Henry De Foreest, enquire for him at the House of Peter Zenger, or at his House, opposite the Sign of the Black-Horse."—*New York Weekly Journal, June 9, 1735.*

1745. JOHN HYNDSHAW, "Book binder and Bookseller at the sign of the Bible, near the Old-Slip Market opposite to Mr. Jacob Goelet's in New-York . . . Also binds Books of any sort and old Bibles, if they want, may be made perfect with new sheets and singing Psalms, in the neatest and best Manner at a reasonable Rate."—*New York Weekly Post Boy, August 19, 1745.*

1745–1770. ROBERT M'ALPINE, binder and bookseller in Hanover Square and Beaver Street; various advertisements appear in the *New York Gazette, Mercury,* and *Weekly Post Boy.*

1748. MALCOLM MCEWEN, binder, was made a freeman in 1748.

1752–1809, HUGH GAINE, printer and bookseller (see No. 12 of this exhibition).

1757–1761. JAMES WATT, "Bookbinding in general, done with neatness, care, and expedition, by James Watt."—*New York Mercury, October 17, 1757.*

1759. DUNCAN BROWN, bookbinder (witness to the will of John Fedell, mariner, July 16, 1759).

1761. SAMUEL BROWN, "in Maiden-Lane near the Fly-Market." At the end of a list of books "to be sold, Wholesale or Retail" is the following: "Said Brown does printing and Book-binding with Care and Expedition." *New York Gazette, June 29, 1761.*

1764. T. ANDERTON, "Lately arrived from England and is now at Mr. Charles Gilmore's, the Sign of the Orange Tree, in Cannon's Wharf, New-York, T. Anderton, Bookbinder, letter-case and Pocket-book maker . . . The said T. Anderton performs

bookbinding in its full perfection in all sorts of plain and rich bindings . . . and rules paper or bill books . . . &c (as exact to any pattern) but with greater elegance than if taken from copper plate . . . Gentlemen and Ladies who please to try his abilities may always depend on being well used on the very lowest terms."—*New York Mercury, December 24, 1764.*

Anderton probably removed to Philadelphia before 1768.

1765. SAMUEL EVANS, "Book-Binder and Stationer, will remove the first of May to his Shop between the Old-Slip and Coenties Market."—*New York Gazette, April 25, 1765.*

1765. P. PAINE, binder, was made a freeman in 1765.

1765. J. SOMERINDYKE, binder, was made a freeman in 1765.

1773. GEORGE LEEDELL, "Bookbinder, late of London, begs leave to return his thanks to his friends and customers and the public in general for their past favors, and hopes for the further continuance of them."—*New York Journal, May 20, 1773.*

1773–1790. VALENTINE NUTTER (see Nos. 124 and 125 of this exhibition).

1775. PHILIP BROOKS, "Book-Binder from Dublin, carries on that business, in all its branches, at his shop in Dock street. . . . He will study to give general satisfaction to his customers, and flatters himself the public will favor him with encouragement."—*New York Journal, October 19, 1775.*

1775–1776. WILLIAM GREEN, "Bookseller and Bookbinder in Maiden Lane . . . All sorts of Binding executed in the best and neatest Manner by said W. Green."—*New York Journal, November 16, 1775.*

1775–1813. SAMUEL LOUDON, printer, binder, and bookseller. "Book-Binding is carried on by S. Loudon, No. 5 Water Street. Gentlemen of the law may have books bound agreeable to their

orders . . . Gentlemen who wish to have their Libraries repaired may have their books bound, gilded and lettered in the neatest manner."—*New York Packet, March 20, 1790.*

1785. ROBERT HODGE, 38 Maiden Lane, publisher, printer, and binder from Scotland (see No. 8 of this exhibition).

1787–1798. THOMAS GREENLEAF, "No. 196 Water Street," printer. "Bookbinding in all its variety is carried on at this office, with neatness and expedition."—*New York Journal, April 16, 1791.*

"In order to give the most ample satisfaction to his customers in his general business, as binding is closely allied with printing, Mr. Greenleaf has engaged a complete binder, gilder, and ruler at an extraordinary salary, and will engage that every one who may be pleased to employ him shall be satisfied, or no pay. . . .

"N.B. A few well-dressed calf skins for sale—wanted several hundred Sheep Skins."—*New York Journal, December 21, 1791.*

1789–1792. CHARLES CLELAND, "Bookbinder, lately from Edinburgh, respectfully informs his friends and the Public that he has commenced business at No. 37 Maiden Lane."—*New York Journal, November 7, 1792.*

1790–1792. THOMAS ALLEN, "No. 12 Queen Street," binder and bookseller (see No. 11 of this exhibition).

1791. BENJAMIN GOMEZ, 32 Maiden Lane, binder and stationer. "Bookbinding carried on with neatness and despatch. Orders from the country will be carefully attended to."—*New York Journal, April 2, 1791.*

1795. SAMUEL CAMPBELL, printer, binder, and bookseller (see No. 16 of this exhibition).

Late XVIII Century.

JOHN BLACK, 20 Little Queen Street.

ALEXANDER CHRISTIE, 1 Cliff Street, and 3 Rider Street.

CHARLES CLILAND, 15 Madison Street.

PETER KIRBY, 44 Crown Street, 127 Chatham Street and 33 Ann St. (also a bookseller and stationer).

JOHN REED, 17 Water Street and 106 Water Street (also a stationer).

EDWARD WIER, 52 Maiden Lane.

1805. WILLIAM SWAIN, received a gold medal from the American Company of Booksellers for the best specimen of binding executed in American leather.

1816(?)–1824. GEORGE CHAMPLEY, 196 Broadway and 2 Barclay Street (see Nos. 33–39 of this exhibition).

1819–1821. HENRY I. MEGAREY, 138 Broadway, (see Nos. 40–45 of this exhibition).

1825. ROBERT BATIE, JOHN BRADFORD, JOHN DAY, JOSEPH FOSTER, ISAAC PECKHAM, CHARLES STARR, WILLIAM WALKER, and WILLIAM WRAG (?) (see No. 46 of this exhibition).

1825. WILSON & NICHOLS, "Pine Street, corner of Broadway" (see No. 46 of this exhibition).

1826. WILLIAM WALKER, 32 Eldridge Street.

1827–1834(?) C. BROWN, "New York Prot. Epis. Press, No. 8 Rector Street," and 211 Water Street (see Nos. 46, 48, and 49 of this exhibition).

1827–1828. LEVIN TURNER, 183 Reed Street (see Nos. 50 and 51 of this exhibition).

PHILADELPHIA

1718. ANDREW BRADFORD, "Sign of the Bible, in Second-Street," printer, binder, and bookseller.

1729. BENJAMIN FRANKLIN, "in Market-Street," was a binder and bookseller as well as a printer. The *Pennsylvania Gazette* was "Printed by Ben-

jamin Franklin, Postmaster, at the New Printing Office near the market, where advertisements are taken in and bookbinding is done reasonably in the best manner."

1742. JOSEPH GOODWIN, "in Second-Street, near Blackhorse Alley," "bookseller, binder, and stationer, from England."— *Thomas*.

1743. J. SCHUPPLEY, "at the Sign of the Book in Strawberry Alley," binder and bookseller. He is thought to have been a German.

1758. BLACK HARRY, "in Laetitia Court," was a binder, and sold a few books.

1763–1804. ZACHARIAH POULSON, "Sign of the Bible in Second-Street," a native of Copenhagen, and apprenticed to the first Christopher Saur, of Germantown. He was a binder, bookseller, and stationer.

1764. SAMUEL TAYLOR, "at the Book-in-hand, corner of Market and Water-Streets," binder and bookseller.

1766–1795 WILLIAM WOODHOUSE, "in Front-Street, near Chestnut-Street," afterward "near Market Street," printer, binder, and bookseller. He established the first slate and slate-pencil manufactory in the United States. He was succeeded by his son, of the same name.

1769–1802. ROBERT AITKEN, Front Street, afterward "in Market Street." Aitken was a Scotchman, and served a regular apprenticeship with an Edinburgh bookbinder. He came to Philadelphia in 1769, and followed the business of a bookseller and binder. In 1774 he became a printer, and eight years later printed and bound his famous edition of the Bible. After his death his business was continued by his daughter, Jane Aitken.

1771. ROBERT MAC GILL, "Corner of Laetitia Court," binder and bookseller. He was afterward in Second Street, and in 1778 removed to New York.

1773. GEORGE REINHOLD, "in Market-Street," binder and bookseller; was from Germany and dealt in Dutch books.

1773–1781. WILLIAM TRICHET, 5 South Front Street, binder and bookseller.

1823. R. DE SILVER, 110 Walnut Street (see Nos. 56 and 57 of this exhibition).

1836. GASKILL (see No. 113 of this exhibition).

1839. D. W. GIHON, "S. W. cor. of George & Swanwick Street" (see No. 58 of this exhibition).

1842. S. Moore (see No. 117 of this exhibition).

ANNAPOLIS, MARYLAND

1729. WILLIAM PARKS, printer and publisher of the *Maryland Gazette*. "N. B. Old Books are well bound by him."—*Maryland Gazette, 1729.*

GERMANTOWN, PENNSYLVANIA

1738–1758. CHRISTOPHER SAUR or SOWER (see No. 2 of this exhibition).

(?) –1777. CHRISTOPHER SOWER, JUNIOR. "He built a paper mill on the Schuylkill, and manufactured both writing and printing paper. He had previously established a bindery. He made printing ink of the best quality, and excellent lampblack for this purpose. His presses were made under his own inspection, in his extensive establishment. Thus the various branches of business necessary to complete a printed book were executed by him, or by his own immediate workmen. Most of these branches he could perform himself."—*Thomas.*

About 1778. SIEBERT, a German bookbinder in Germantown, who purchased part of Sower's stock.

ELIZABETH, NEW JERSEY

1757. JOHN JONES, "in Elizabeth Town, living near to Mrs. Cheetwood's mill." "Bookbinding in all its parts performed by John Jones . . ."—*New York Mercury, September 5, 1757.*

ALBANY, NEW YORK

1759. STEWART WILSON, "Bookbinder and Bookseller, opposite the main guard, in Albany . . . Said Wilson binds all kinds of Books in the newest and neatest manner."—*New York Mercury, October 8, 1759.*

1820. WILLIAM SEYMOUR (see No. 55 of this exhibition).

NEWBURYPORT, MASSACHUSETTS

1760. BULKELEY EMERSON "was a binder, and sold a few books. He was the only one of the trade who did business in that place before 1775. The office of postmaster was held by him many years." —*Thomas.*

SALEM, MASSACHUSETTS

1761. MASCOL WILLIAMS "was a binder, and traded principally in school books, and stationery."—*Thomas.*

1811. THOMAS PRINCE, bookbinder (binder's ticket).

CHARLESTON, SOUTH CAROLINA

1764. WOODS, binder and bookseller from Scotland.

1771. JAMES TAYLOR, "binder, and an inconsiderable dealer in books; he also was from Scotland."—*Thomas.*

1818–1827. ARCHIBALD E. MILLER (see Nos. 52–54 of this exhibition).

PORTSMOUTH, NEW HAMPSHIRE

1764. THOMAS FURBER, "had been taught plain binding, and undertook to connect it with printing."—*Thomas.*

WORCESTER, MASSACHUSETTS

1775–1802. ISAIAH THOMAS, publisher, printer, and binder (see No. 15 of this exhibition).

HUDSON, NEW YORK

1805. PARSON (see No. 31 of this exhibition).

NEWARK, NEW JERSEY

1808. BENJAMIN OLDS, "Sign of the Bible" (see No. 32 of this exhibition).

In 1836 Benjamin Olds's bookstore was at 279 Broad Street . . . Later it was *Olds & Son.*

PORTLAND, MAINE

1832. GEORGE COLMAN (see No. 59 of this exhibition).

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

CATALOGUE OF AN EXHIBITION OF EARLY AMERICAN ENGRAVING UPON COPPER 1727-1850

WITH 296 EXAMPLES
BY 147 DIFFERENT ENGRAVERS

AT THE GROLIER CLUB
29 EAST THIRTY-SECOND STREET, NEW YORK
JANUARY 24 TO FEBRUARY 15, 1908

THE DE VINNE PRESS

INTRODUCTION

UNTIL the late Mr. William S. Baker, in 1875, published his "American Engravers and Their Works," the existence of engravers upon copper in the American Colonies and States seems to have been persistently ignored by writers upon this branch of art. Volumes have been printed upon the engravers of Europe and of England, and the life and work of some of the most obscure among foreign engravers have been duly recorded; but the authors of these books fail to note that engraving upon metal was practiced in the American Colonies fully two hundred and fifty years ago; and that the work of some of the later American engravers in line is only surpassed by a few among the foreign master-engravers. But, we must also admit that it is only within a comparatively recent period that Americans themselves have commenced to collect and to take an intelligent interest in the early engraved work of their own countrymen.

So far as the earlier American prints are concerned there is sufficient ground for the seeming neglect of foreign writers upon engraving. During the Colonial and Revolutionary periods of our history the demand for copperplate engraving of any kind was so limited that there was no room here for the

professional copperplate engraver; and the occasional plates that did appear were engraved by the local silver and goldsmith as a part of their regular trade. The impressions from these plates had a very limited circulation, and rarely — if ever, found their way across the Atlantic. They were thus unknown to the foreign collectors and writers.

In America — as in Europe, engraving upon wood preceded work upon copper; and very crudely engraved seals and other simple woodcuts appear soon after the introduction of the printing-press into the American Colonies. The first woodcut portrait of which we have any record is that of the Rev. Richard Mather, credited to John Foster as the engraver and appearing in a life of Mather published by Foster, in Cambridge, New England, in 1670. During the eighteenth century wood-engraving was practically only used in this country on the title-pages of almanacs and in the headings of and in advertising illustrations in the newspapers of the day; and the few examples thus preserved are usually atrocious in execution.

The first definite date that can be assigned to engraving upon metal for purposes of reproduction — in the American Colonies, is 1652, when Joseph Jenckes, of Lynn, Colony of Massachusetts Bay, cut the dies for the Pine-tree shilling issued in that year. But it was not until 1690, when Massachusetts was compelled to resort to an issue of paper money, that the first actual demand arose for

the work of the engraver upon a copperplate. England was seemingly too remote to provide these plates in the time required; and in this emergency the Colonial authorities availed themselves of the services of some silversmith of Boston who had obtained his training in engraving arms, script and decoration upon silver plate. As John Conny, a reputable gold and silversmith of Boston, is known to have made the plates for the Massachusetts money of 1702, it is probable that he engraved the plates for the earlier issue as well; and with this assumption, John Conny would be the first American engraver upon copper of whom we have any knowledge.

The evolution of copperplate engraving in the American Colonies and States can be briefly sketched. Before the Revolution the local engraved work included little more than book-plates, bill-heads, engraved music-books, some maps, a few views of colleges and churches and an occasional portrait of a clergyman or Colonial governor. In 1701, Thomas Emmes, of Boston, made the first recorded attempt at engraving a portrait on copper, that of the Rev. Increase Mather; and this plate was a scratched rather than engraved copy of an English original. The first really meritorious portrait made here was that of the Rev. Cotton Mather, painted and engraved in Boston by Peter Pelham in 1727. Pelham was a mezzotint engraver who had done much very good work in London before he came to Boston, and he was the first

professional copperplate engraver who worked in this country. Prior to 1775, the better-known copperplate engravers in the American Colonies—in addition to the men named, were Johnston, Turner, Hurd, Dawkins, Revere, Callender, Smither and Norman. With hardly an exception these men were silversmiths, and they engraved on copper as a part of their general business. During and after the Revolution, the portraits of statesmen and generals, battle-scenes and maps of the "seat of war" became popular; and here we have the work of Okey, Doolittle, Romans, Norman, Aitken and a few others.

After the establishment of peace in the United States, there was some promotion of literature and the arts. Many standard English works were reprinted; Dobson, of Philadelphia, republished Rees' voluminous encyclopœdia, and illustrated magazines were started in the chief cities. These books were largely illustrated and there soon arose a demand for skilled copperplate engravers. Under the incentive of abundant and profitable work, trained engravers now came from England, men like Edwin, Houston and Haines; and American-born engravers—Peale, Savage and Tiebout, becoming ambitious of doing better work, studied engraving in London under competent masters. The good engravers thus established in the United States soon gathered pupils about them and the number of skilled engravers in this country rapidly increased after 1800.

INTRODUCTION

Line-engraving in the United States received a decided impulse when Jacob Perkins, in 1810, substituted steel for copper in the plates used for banknotes. The steel permitted much finer work and at the same time vastly prolonged the life of the plate. Paper money was then abundant in the States and banknote engraving companies sprang into being in all our large cities. The high grade of work demanded in engraving the vignettes and script, the regular employment and the relatively good pay offered by these companies attracted the best engravers in the country and encouraged others to perfect themselves in line-work. A school of excellent line-engravers was rapidly developed, and these men and their successors established the lasting reputation of American banknote engraving throughout the world. Nearly all of the good American engravers of the first half of the last century, at some time in their career, were interested in banknote engraving; and it is sufficient to note among them such men as Leney, Rollinson, Tiebout, Peter Maverick and the master American line-engraver—A. B. Durand.

With the last quarter of the last century came the practical end of all hand engraving upon copper and upon steel for purposes of general illustration. In 1878, Ives invented the half-tone, photo-engraving process; and this process was quickly perfected and almost at once became popular. It had so many advantages over the slow and costly hand-

work on copper, that copperplate engraving as practiced for about four centuries became commercially impossible. The process-work was very rapid in execution; it was comparatively very cheap; it admitted of direct reproduction from natural scenery or objects; and, above all, the resultant plate could be printed with type-matter, making no longer necessary the separate printing on the plate-press and the separate handling of the impressions. In the somewhat more expensive form of photogravure the commercial advantage still largely remained with the process. Hand work on steel and on copper is still employed by the banknote engraving establishments; simply because, the necessary training and skill and the great cost are factors in preventing imitation.

But the art of engraving on copper is dead — the true engraver is rapidly disappearing, leaving no successors. The art itself lives in its traditions and in the plates of the masters; those men whose work must always command our admiration for their consummate skill in the handling of the burin, for their color values, their wonderful modelling and their deep artistic feeling.

EARLY AMERICAN ENGRAVING UPON COPPER 1727–1850

NOTE

THE dimensions of the prints described in this catalogue are expressed in inches and sixteenths of inches, written "decimally." Thus 7.15×6.3 ins. is equivalent to $7\frac{15}{16}\times6\frac{3}{16}$ ins. The dimensions noted only include the extreme limits of the enclosing rectangle or oval; or the outer lines of a vignette. In no case is the inscription included. The vertical height is first given, then the width.

In the brief biographies preceding the descriptions only the year of birth and death is given; and when only one date is shown it is that of the earliest known work of the engraver. For further details of these biographies reference is made to "American Engravers on Copper and Steel," lately published by the Grolier Club; and the numbers in brackets at the end of the descriptions refer to the check-list numbers in that work. The blank brackets denote prints too late in date to be noted in the check-list referred to; or, those not coming within the scope of that list.

The space available only permits the exhibition of examples of the earlier engravers and prints of a few of the best-known among the later engravers.

Contractions: Vign.—vignette; rect.—rectangle; orna[d]—ornamental frame, or frame with accessories; ins.—inscription.

EARLY AMERICAN ENGRAVING UPON COPPER 1727–1850

Abernethie (1785)

An engraver of book-plates, maps, etc., located in Charleston, S. C., in 1785.

1 Operations before Charleston, S. C.

Line, map. 14.1×11.4 ins.

Ins.: in oval border of laurel leaves, *A Sketch | of the Operations before | Charleston | the Capital of | South Carolina |* [1]

From "The History of the Revolution of South Carolina, etc." By David Ramsay, M. D. Trenton, Isaac Collins, 1785.

Robert Aitken (1734-1802)

Born in Scotland; came to Philadelphia in 1769, and went into business as a bookbinder, printer, and later as publisher. As a self-taught engraver he made plates for some of his own publications.

2 Battle of Bunker Hill.

Line, rect. 6.14×9.13 ins.

Ins.: over, *for the Pen^a Maga.* | under, *Aitken fculp.* | *A Correct View of The Late Battle At Charlestown June 17^th 1775.* [3]

This print was published in the "Pennsylvania Magazine," Phila., 1775; and is a practically contemporaneous copy of the larger plate of the same subject drawn and engraved by Bernard Romans: No. 221.

James Akin (1773-1846)

Probably born in South Carolina; died in Philadelphia. Akin came to Philadelphia about 1795, though he had learned to engrave previously. From 1804 to 1808 he was engraving and painting in water colors in Newburyport, Mass.; in 1808 he returned to Philadelphia and engraved, designed for other engravers, drew on lithographic stone, and for some time he was in the engraving business with Wm. Harrison, Jr.

3 Patrick Lyon.

Line, rect. Half-length; seated to left; face ¾ left; holding compass in right hand resting on plan held in left hand; prison window to left. 5.10×4.8 ins.

Ins.: *Grav'd by J. Akin. | Patrick Lyon, | who suffered Three months severe imprisonment on merely | a vague suspicion for the internal Robbery of the Bank | of Pennsylvania.* [19]

4 Benjamin Rush.

Line, rect. Full bust; face ¾ right. 7.6×6.3 ins.

Ins.: *Painted by J. Paul Jun^r—Engraved by J. Akin | D^r Benjamin Rush | To the Gentlemen of the Faculty & Medical Students throughout the | United States, this Plate Engraved with the D^rs Permission & at the request | of his Pupils from the Original Picture in the Proprietor's Possession is | Inscribed by their Obed^t Humble Serv^t | James Akin | Published March 20^th 1800 & Sold by J. Akin, Engraver, Johnson's Court N^th 8^th S^t Philadelphia* [21]

Samuel Allardice (Died in 1798)

Probably born in Scotland. He was a pupil and later the partner in Philadelphia of Robert Scot.

5 George I.

Line, oval frame in lined rect.; name in panel below oval. Bust, in armor; profile to left; long wig. 6.15×4.2 ins.

Ins.: *George I^st | S. Allardice fc^t | R. Campbell & C^os Edition, of the History of England* [42]

Joel Allen (1755-1825)

Born and died in Connecticut. Allen was a self-taught engraver, beginning work about 1779.

6 Napoleon Bonaparte.

Mixed, oval. Bust, in uniform; long hair; profile, right. 6.7×4.13 ins.

Ins.: *Drawn from the life at Milan—Engraved by J. Allen. | Bonaparte | Commander in Chief of the Army in Italy |* [31]

Alexander Anderson (1775-1870)

Born in New York City; educated as a physician, but taught himself to engrave and devoted his life to that work. He commenced by engraving on copper; but, about 1820, he became interested in wood-engraving, after the manner of Bewick, and he founded the School of American Wood-engraving.

7 William Penn.

Line, oval. Full bust; hat on head; face ¾ right. 3.11×2.13 ins.

Ins.: *Anderson S. | Will^m Penn.* [59]

8 Charles C. Pinckney.

Line, oval. Full bust, in uniform; face slightly to right; eyes front. 3.13×3.1 ins.

Ins.: *Anderson S. | Gen^l Pinckney.* [60]

9 Paragon Steamboat.

Line, rect. Steamboat, with sails on two masts, moving to right. 3.12×6.4 ins.

Ins.: *A. Anderson Sc.* | *The Paragon Steam-Boat.* | *Engraved for the Med. & Phil. Register.* (1814.) [64]

10 The Hunt.

Wood engraving, oval in rect. Forest scene; huntsman standing with boar-spear at foot of large tree, with dogs about him and dead boar, deer, fox, birds, etc., piled on ground. 12.14×9.2 ins.

Ins.: *Ridinger pinx.—Anderson Sc.* [ ]

11 St. John the Evangelist.

Line, rect. Half-length, in robes; seated to left; scroll in right hand; left hand on open book; face front; eagle above to right. 7.13×6.7 ins.

Ins.: over, *Engraved For Collins Quarto Bible. Second Edition.* | below, *Dominichino pinx^{t}—A. Anderson Sc.* | *S^{t} John The Evangelist.* | *New-York, Published by Collins, Perkins & C^{o} 1807.* [ ]

Joseph Andrews (1805-1873)

Born and died in Massachusetts. Andrews learned to engrave under the tuition of Abel Bowen and William Hoogland, in Boston, and later studied in England under the London engraver, Goodyear. He ranks among the best of American line-engravers, and began working on steel as early as 1829.

12 John Quincy Adams.

Line, rect. Half-length, seated to left; face nearly front; left arm over arm of chair, holding a book in left hand. 11.7×9.13 ins.

Ins.: *Entered ** 1848 ** by G. P. A. Healy *** | *John Quincy Adams* (auto.) | *R. Andrews, Print.* |

Engraved from a picture by G. P. A. Healy by J. Andrews. | *Published By Geo. K. Snow. Boston.* [ ]

13 George Washington.

Line, vign. Bust; face to left. 4.15×3.15 ins. Ins.: *Washington.* | *From the original painting by Stuart, taken from life* | *in possession of the Boston Athenæum.* | *Engraved by Joseph Andrews.* [ ]

William B. Annin (1813)

Born and died in Massachusetts. He was probably a pupil of Abel Bowen, as he was working for Bowen in 1813. After doing considerable work over his own name, in 1823, he became a partner of George Girdler Smith, under the firm-name of Annin & Smith.

14 Thomas S. Webb.

Stip., vign. Bust; face nearly front; overhead Masonic banner and emblem, organ to left, willow tree to right; under bust, wreath of roses on a pile of music and Masonic books. 7.7×6.8 ins. Ins.: *J. R. Penniman Del.—Annin & Smith, Sculp.* | *Tho. S. Webb.* | eight lines of dedication to Masonic and musical societies | *Copy Right secured according to Law. Boston 1830.* [103]

Vistus Balch (1799-1884)

Born in Williamstown, Mass.; died at Johnstown, N. Y. He was an apprentice of Abner Reed, at East Windsor, Conn. He worked in Utica, N. Y., until 1837; and then came to New York as a general engraver, and did excellent line work.

15 De Witt Clinton.

Line, rect., surrounded by foliage, etc.; in oval below rect. a view of a canal lock. Nearly half-

length; seated to left; face ¾ left; right hand on book on lap; column and drapery in background. Inner rect., 5.7×5.1 ins.; over all, 8.6×7.7 ins.

Ins.: *De Witt Clinton | Drawn & Engd by V. Balch—from a Portrait by E. Ames* [ ]

John James Barralet (1747-1815)

Born in Dublin, of French parentage. Came to Philadelphia about 1796, and painted portraits and landscapes and designed for other engravers. He did very little engraving himself, but he was probably trained to engrave in England.

16 Alexander Wilson.

Stip., oval in lined rect. Nearly half-length, to right; profile, right; holding a gun and roll of paper in right hand. 4.12×3.14 ins.

Ins.: *Drawn & Engraved by J. J. Barralet. | Alexander Wilson, | Author of the American Ornithology. | Native of Paisley Scotland died 1813 aged 45. | Entered according to Act of Congress the ** Novr 1814 by J. J. Barralet of the State of Pennsylvania.* [119]

W. H. Bassett (1820)

A banknote and general engraver, working in Hartford, Conn., in 1820. As the plate here shown was done in connection with Asaph Willard, he was probably a pupil of Willard.

17 Memorial of Com. O. H. Perry.

Line and stip., rect. Towards left, under a weeping willow, a tomb inscribed, "Sacred to the Memory | of | Commodore Oliver Hazard Perry. | etc." At base of tomb an American eagle with military trophies; to right of tomb a woman with child in arms and three children; Religion, with cross, beckons to the first. To right, Temple of Fame, with Liberty laying a sword on altar. In

middle distance, the sea and a large ship. In title below rect., a vignette stipple portrait of Com. Perry, face ¾ left, inscribed, "Com. Oliver H. Perry." 16.11×23.2 ins.

Ins.: over, *Entered according to act of Congress by Elizabeth C. Brenton. Feb. 5th 18*** | under, *Drawn by E. C. Brenton,—Engraved by W. H. Bassett & A. Willard.* | one line | *In memory of Commodore Oliver H. Perry, who captured—the British Squadron on Lake Erie, Septr 10th 1813.* [3387]

The line work is done by Bassett; the stipple portrait is engraved by Willard.

William James Bennett (1787-1844)

Born in England; died in New York. Bennett learned to engrave in aquatint in London as a pupil of William Westall. He came to New York in 1816 and worked as a landscape painter in water colors, an engraver and a designer for engravers.

18 Broadway, New York City.

Aquatint, rect. 9.5×13.7 ins.

Ins.: *Wm I. Bennett Pinxt et Sculpt* | *Broad Way From The Bowling Green* | *Henry I. Megarey New York.* [126]

19 Detroit, Michigan.

Aquatint, rect. Colored. 15.5×24.7 ins.

Ins.: *Painted by W. J. Bennett from a sketch by Fredk Grain.—Henry I. Megarey New York—Engd by W. J. Bennett* | *City of Detroit, Michigan.* | *Taken from the Canada shore near the Ferry.* | (Copyright, 1837.) [ ]

William Birch (1755-1834)

Born in England. Came to Philadelphia in 1794. Birch did considerable work in England, but

is best known by his series of Philadelphia Views, published in 1800, and his Country Seats of the United States, published in 1808.

20 Philadelphia Views.

Title-page—The | City Of Philadelphia, | in the State of Pennsylvania | North America; | as it appeared in the Year 1800 | consisting of Twenty Eight Plates | Drawn and Engraved by W. Birch & Son. | (Arms of Pennsylvania) | Published by W. Birch, Springland Cot, near Neshaminy Bridge on the Bristol Road; Pennsylvania. Dec^{r} 31st 1800. | W. Barker sculp. [160–188]

Subscriber's copy in original binding, colored plates.

Bona-Parte (1810)

This evidently fictitious signature is that of an unknown American engraver of about 1810.

21 James Madison.

Line, rect. Full bust, to right; face ¾ right. 7.5×6.3 ins.

Ins.: *Bona Del.—Parte Sc.* | *James Madison.* | *President of the United States.* [ ]

Abel Bowen (1790-1850)

Born in New York State. Was in business in Boston, in 1812, as a printer and engraver on wood and on copper.

22 Hosea Ballou.

Stip., oval. Full bust; face front. 3.11×3.3 ins.

Ins.: *Miss Goodrich Pinx^{t}—A. Bowen Sculp^{t}* | *Rev. Hosea Ballou.* | *Boston, Published by Henry Bowen, Aug. 1819.* [ ]

23 John Berridge.

Stip., vign. Full bust, in robes, wig and bands; profile, right. 2.12×2.5 ins.

Ins.: *A. Bowen Sc.* | *Rev. John Berridge. A.A.* [211]

Joseph Bowes (1796)

An engraver of Philadelphia, of whom very little is known.

24 Masonic Certificate.

Line. Engraved script inside arch, surmounted by ark and all-seeing eye; supporting columns surmounted by Masonic emblems, steps at base. Inside arch above is a view of an Indian encampment. Made out to the "Chiefs of the Encampment N° 1. Philadelphia." 16×10.14 ins.

Ins.: *J: Bowes Sculp^r* [241]

John Boyd (1811)

Worked in Philadelphia between 1811 and 1827. He was largely employed by the magazines and book publishers of that city.

25 Richard Allen.

Stip., rect. frame. Half-length; seated; face ¾ right. 13×10+ ins.

Ins.: *Painted by R. Peale.—Eng^d by J. Boyd* | *The Rev^d Richard Allen.* | *Bishop of the First African Methodist Episcopal Church in the U. States* | **** Publish'd the 10^th day of December 1823 by Joseph How.*—(Copyright.) [244]

26 Fisher Ames.

Stip., rect. Half-length; seated to left, holding book nearly upright on lap; face ¾ left. 5.1× 4.3 ins.

Ins.: *Painted By Stuart.—Engraved By Boyd.* | *Published By Joseph Delaplaine.* | *Fisher Ames Esqr* | *Rogers & Esler. Printers.* [245 II]

27 James Fennell.

Stip., rect. Full bust; seated to right; face slightly to right. 4.10×3.6 ins.

Ins.: *Wood Pinxt—Boyd Sct* | *Jas Fennell.* [251]

Hugh Bridport (1816)

Born in London in 1794, and probably learned to engrave there and to paint portraits. He came to Philadelphia in 1816, and taught drawing, engraved a few portraits and drew on stone for the early lithographers.

28 James Richards.

Stip., rect. Full bust, to left; face ¾ left. 5.2×4.5 ins.

Ins.: *Painted By Trott.—Engraved By H. Bridport.* | *James Richards, D. D.* [277]

29 William Tilghman.

Stip., rect. Half-length; seated to right; face ¾ right; book, ink-stand and pen on table to right.

Ins.: *W. Tilghman* | *Ch. Justice of the Supreme Court of Penns[a]* | *Æt. 70.* | *Painted & Engraved by H. Bridport 1827.* [278]

Benjamin Brown (1812)

Located in New York from 1812 to 1819 as an "engraver and printer of book-plates, maps, etc."

30 Sir Philip Francis.

Stip., rect. Half-length, to front; star on left breast; face ¾ right. 3.7×2.12 ins.

Ins.: *Engraved by B. Brown. N. Y.* [279]

Frontispiece to "The Identity of Junius," by John Taylor. New York, 1812.

Joseph Callender (1751-1821)

Born and died in Boston, Mass. Callender was an engraver of book-plates, bill-heads, etc.; and in connection with Paul Revere he engraved illustrations for the Royal American Magazine, of Boston. For some time he was a die-sinker to the Massachusetts Mint.

31 The Fortune Hunter.

Line, rect. Woman arranging a wig on a man at window. 5.9×3.5 ins.

Ins.: over, *Vol: I—Engraved for the Royal American Magazine—No VI.* | under, *J. Callender sculp.* | *The Fortune Hunter.* [293]

John W. Casilear (1811-1893)

Born and died in New York. He was a pupil of Peter Maverick, and became one of our best line and banknote engravers. After studying in Europe, about 1840, he gained reputation as a painter of landscape.

32 A Sibyl.

Line, rect. Female figure, nearly half-length, to right; head draped; face upturned to left; book in left hand; tree in left background. Seal of Art Union in title. 9.14×7.14 ins.

Ins.: *Painted By Dan^l Huntington.—Engraved By J. W. Casilear* | *A Sibyl.* | *From the original picture—in the possession of the* | *American Art Union—published exclusively* | *for the Members—for the year 1847.* | (Copyright, 1847.) [ ]

William Charles (Died in 1820)

Born in Scotland and came to New York in 1801, from Edinburgh; and removed to Philadelphia about 1814. He is best known by his series of etched caricatures of events in the War of 1812 and in local politics.

33 Scene on the Frontier.

Etch., double rect. To left, a British officer receiving a scalp from an Indian, who carries a knife and tomahawk marked "G. R." and a gun labelled "Reward for Sixteen Scalps." To right, an Indian scalping an American officer.

Ins.: over, *A Scene on the Frontiers as practiced by the Humane British and their Worthy Allies*—| under, *W^m Charles, del et Sculp.* | four lines doggerel in two columns. [329]

34 Stephen Girard.

Etch., double rect. Full-length man; standing; profile, left; leaning with both hands on counter and gazing at a Spanish dollar in clouds; inscriptions above. 13.2×10.1 ins.

Ins.: *W. Charles Del et Sculp.* | *The Ghost of a Dollar or the Bankers Surprize* [313]

35 Family Electioneering.

Etch., rect. To left, two men—one with two little birds on head and a halo of "false promises, etc.," and pointing to "Mayor's office | Attendance from | 10 till 1 O clock"—greet a delegation of seven farmers with whips; legends from mouths.

Ins.: *Pub^d at Charles Repositary of Arts* | *New York 1807*— | *Family Electioneering—or Candidate Bob in his Glory.* | [332]

36 John Bull at New Orleans.

Etch., double rect. Caricature. John Bull being pulled out of a bog by the ears by an American officer to right and an American rifleman to left. 9.3×13.6 ins.

Ins.: *Sold by S Kennedy Chesnut Street Philada —Wm Charles Sculp | Iohn Bull Before New Orleans 8th of Jany 1815* [318]

37 John Bull as Ship-baker.

Etch., double rect. Caricature. In center, George III, with crown on head, pushes a new batch of ships into an oven; two attendants bear on trays other ships; one attendant to left, with "French Dough Trough." 9.8×12.15 ins.

Ins.: *Philada Pubd and sold Wholesale by Wm Charles.—Enter'd according to act of Congress— Charles del et Sculp— | Iohn Bull making a new Batch of Ships to Send to the Lakes* [315]

John Cheney (1801-1885)

Born and died in Connecticut. Learned to engrave in Boston and studied art in Europe. He was an unexcelled line-engraver of small heads and book illustrations.

38 Joshua Bates.

Line, rect. Three-quarter length; standing; face slightly to right; left hand grasps the lapel of coat; right hand on table containing two books. Two columns in background, with curtain. 5.6×4.6 ins.

Ins.: *Painted by W. E. West—Engraved by J. Cheney | Joshua Bates* (auto.) [ ]

Private plate.

Cephas G. Childs (1793-1871)

Born and died in Pennsylvania. Taught to engrave by Gideon Fairman in Philadelphia. In 1845 Mr. Childs abandoned engraving for editorial work.

39 Simon Bolivar.

Stip., vign. Half-length, in uniform; face slightly to right; arms of Bolivia in title. 9.7× 6.6 ins.

Ins.: *Gravado por C. G. Childs | El Libertador— Simon Bolivar. | Presidente De La Republica De Colombia. | Engraved From the original picture presented by Bolivar to Judge Prevost.* [341]

40 Lafayette.

Stip., vign. Full bust, in civilian dress; face ¾ left. 4.15×4.13 ins.

Ins.: *Lafayette | Painted by A. Scheffer | Engraved and Published by G. Fairman & C. G. Childs 45 Sansom St* [348]

Thomas Clarke (1797)

Clarke worked in Boston, Philadelphia and New York, but his career is obscure; he went south, became deranged and committed suicide, after 1801.

41 Alexander Suworow.

Stip., oval. Nearly half-length, in uniform, to left; face ¾ left; six orders on breast. 4.7×3.8 ins.

Ins.: *T. Clarke Sculpt | Field Marshal | Prince Alexander Suworow | Aged 69. | Published by W. Cobbett, New York, 1800.* [407]

42 George Washington.

Stip., decorated circle in rect. Three figures in front of an obelisk, on the right of which is a bust portrait of Washington, with inscription, "G. Washington | There is | Rest in | Heaven." Over obelisk a weeping willow; engraver's name inside circle; title on tablet at bottom; black outside rectangular border. 8.3×8.1 ins.

Ins.: *T. Clarke Sculpt 1801 Boston.* | *Sacred to the Memory of the Illustrious G. Washington.* [408]

43 Resurrection of a Pious Family.

Stip., rect. Allegorical group of seven figures. 25.2 × 19.6 ins.

Ins.: *The Original Picture Painted by the Revd Wm Peters.—David Longworth—Direxit—Engrav'd by Thos Clarke New York* | *The Resurrection of a Pious Family—from their Tomb at the Last Day.* | *O Death! where is thy Sting!—O Grave! where is thy Victory!* | *Corinthians 1st Epistle XV Chap: 55 Verse.* | *New York Published by David—Longworth at the Shakspeare Gallery* [417]

Edward W. Clay (1792-1857)

Born in Philadelphia and died in New York City. Clay studied law and was admitted to the Philadelphia bar in 1825; but he learned to etch and to engrave in the stipple manner. Later in life he was a clerk in the Chancery Court of Delaware.

44 The Nation's Bulwark.

Etch., vign. Caricature of a militia muster; many of the faces are portraits, including Cephas G. Childs, third man from the right. 7.7 × 13 + ins.

Ins.: *Clay* | *Copy Right Secured—Sketches of Character No 1* | *Pub. for the Proprietors by R. H. Hobson, Chesnut St Philada 1829.* | *The Nations Bulwark.* | *A well disciplined Militia* [393]

Joseph Cone (1814)

Born in New Jersey. Worked as an engraver in Philadelphia, in 1814–1819, and in Baltimore in 1820–1824. He was living again in Philadelphia in 1830.

45 William H. Winder.

Stip., rect. frame, ornad. Half-length; seated to right; arms folded; face front. 8.11×6.13 ins.

Ins.: *Painted by J Wood.—Engraved by J. Cone.* | *William H. Winder Esq.* | *Published by J. Cone, Baltimore, 1824:* | *Schoyer, Printer.* [426]

46 Philadelphia.

Line, rect.

Ins.: *Drawn by T. Birch.—Engraved by J. Cone.* | *Philadelphia.* | *From Kensington.* | *Pub: by C. G. Childs.* [429]

Isaac Mosely Danforth (1800-1862)

Born in Connecticut; died in New York City. He was a pupil of Asaph Willard in Hartford; and later spent ten years in London, as an engraver. In later life he was chiefly engaged in banknote engraving and printing.

47 Washington Irving.

Line, rect. Full bust; seated to left; fur collar on coat; face nearly front. 7.15×5.14 ins.

Ins.: *Painted By C. R. Leslie. R. A.—Engraved By M. I. Danforth* | *Washington Irving Esqre* | *London. Published July 12th 1831. by Colnaghi, Son & Co Printsellers to their Majesties. Pall Mall East.* [445]

48 Andrew Jackson.

Line, highly ornad broad rect. frame, surmounted by vase. Half-length; seated to front; face slightly to right; right arm on table containing book; spectacles in case in left hand; sword suspended in upper left-hand corner. In top of frame, the Capitol at Washington; in base, the Hermitage.

Ins.: *From Nature by—W. A. Staszewski* | *The Last Likeness Taken Of Andrew Jackson* (auto.)

Painted On Ivory By | Proof—John W. Dodge And Engraved On Steel By M. J. Danforth. | New York 1843 | (Copyright, 1843.) [446]

I. As described.

II. Ornamental frame removed and relettered, *Painted by John W. Dodge.—Engd by M. J. Danforth. | Andrew Jackson* (auto.) | *Published By E. Anthony 205. Broadway, N. Y.* | (Copyright, 1843.)

Henry Dawkins (1754)

Originally a silversmith from London, he was engraving book-plates in New York in 1754. He went to Philadelphia about 1758, and engraved maps, book-plates, music, etc. Dawkins was arrested in New York in 1776 for counterfeiting paper money, and is last heard of as petitioning Congress for release from jail.

49 Nassau Hall.

Line, rect. 7.15×13.14 ins.

Ins.: *W. Tennant Del.—H. Dawkins Sculp. | A North West Prospect of Nassau-Hall, with a Front View of the President's House, in New Jersey.* [466]

50 Francis Hopkinson.

Book-plate; armorial; Chippendale. Platemark, 3.8×2.15 ins.

Ins.: motto, *Semper—Paratus | Francis Hopkinson | H. Dawkins Sculpt* [ ]

51 Samuel Jones.

Book-plate; armorial; Chippendale. 3.12×2.14 ins.

Ins.: Motto, *Trust—In God | Samuel Jones Esqr | Dawkins fc.* [ ]

52 Peter W. Yates.

Book-plate; armorial; Chippendale. Plate-mark, 3.7×3 ins.

Ins.: motto, *Ne Parcas—Nec—Spernas* | *Peter W. Yates Esq^r* | *H. D fc.* [ ]

53 Harbeson Bill-head.

Line, vign. Engraved script in a Chippendale border, surmounted by a similar cartouche containing a tea-kettle; other copper utensils and a sign-board arranged around design. 7.2×5.6 ins.

Ins.: *H. Dawkins, Fecit* [463]

This plate was engraved prior to May, 1765; as Benjamin Harbeson changed his shop and his sign on that date. He was located at "The Golden Tea-Kettle" in 1763.

George Delleker (1812)

Career obscure; but was engraving in Philadelphia in 1812–1824, inclusive.

54 William Bainbridge.

Line, vign. Full bust, in uniform, to front; face slightly to right. Under bust two olive branches with, on ribbon, "Avast! Boys—She's Struck." 6×5 ins.

Ins.: *G. Delleker—Sc* | *Commodore Bainbridge* | *Captur'd and destroy'd the Java.* | *Published by J. Kneass, 125 Market St. Phil^a* [477]

55 Oliver H. Perry.

Line, vign. Full bust, in uniform, to right; face ¾ right. Under bust two olive branches and a ribbon with, "We Have Met The Enemy—And They Are Ours." 6.2×4.13 ins.

Ins.: *Delleker—Sc* | *O. H. Perry Esq.* | *Hero of the Lake* | [482]

Richard W. Dodson (1812-1867)

Born in Maryland, died in New Jersey. Learned to engrave under James B. Longacre. He was a good line-engraver but went into other business about 1845.

56 Richard C. Moore.

Line, rect. Half-length, in full robes, to right; face front; right hand holding book. 4.11×3.11 ins.

Ins.: *Engraved by R. W. Dodson from the Original Painting by H. Inman.* | *Right Rev. Richard Channing Moore D.D.* | *Bishop Of The Diocess* (sic) *Of Virginia.* [496]

57 Daniel Webster.

Line, rect. Nearly half-length, to right; face ¾ right. 5.4×4 ins.

Ins.: *Painted by R. M. Staigg.—Eng. by J. Cheney & R. W. Dodson.* | *Danl Webster* (auto.) | *Printed & Published by R. Andrews. 116 Washington St. Boston* | (Copyright, 1848.) [592]

Amos Doolittle (1754-1832)

Born and died in Connecticut. Originally a silversmith, and thus learned to engrave. He engraved a number of maps, book-plates, portraits and general illustrations.

58 John Adams.

Line, rect. At top, American eagle with scroll inscribed, "Millions | For Our | Defence | Not A | Cent For Tri | bute." In a rect. surrounded by the arms of sixteen States, full bust, face ¾ right; with festoons and garland. Under rect., "John Adams President of the United States." 19× 15.8+ ins.

Ins.: *A New Display of the United States | New Haven, Printed & Sold, Wholesale by Amos Doolittle August 14. 1799* [509]

59 George Washington.

Etch., vign. Bust, in uniform; profile to right. Overhead an eagle with laurel wreath; engraver's name on flourish below bust. 3.4×2.8 ins.

Ins.: *A. Doolittle Sculp | Gen. George Washington, | Commander in chief of the | Armies of the United States. | Born Feb: 11th 1732 O. S. | Died December 14th 1799* [519]

60 Battle of Lexington and Concord. Plate II

Line, rect. 11.10×17.9 ins.

Ins.: over, *Plate II. View of the Town of Concord* | under, *A. Doolittle Sculpt* | in two columns, *1. Companies of the Regulars marching into Concord. | 2. Companies of Regulars drawn up in order | 3. A Detachment destroying the Provincials Stores | 4 & 5. Colonel Smith & Major Pitcairn viewing the Provincials | who were mustering on East Hill in Concord | 6. The Townhouse 7. The Meeting house* [527]

61 John Bull in Distress.

Etch., rect. A half-bull, half-peacock, pierced through the neck by a great hornet. From the hornet, "Free Trade & Sailor's Rights | You old rascal." From the bull-peacock, "Boo-o-o-o-hoo!!!" 6.6×10.6 ins.

Ins.: *The Hornet and Peacock | Or, John Bull in Distress. | Entered according to act of Congress the 27th day of March 1813 by A. Doolittle of the State of Connecticut.* [534]

Asher Brown Durand (1796-1886)

Born and died in New Jersey. He was an apprentice and later a partner of Peter Maverick, and he became a master in pure line-engraving.

About 1836, Durand became a reputable painter of landscape.

62 Andrew Jackson.

Line, rect. Full length, in uniform; standing, to front; face ¾ left; right arm across body with drawn sword, chapeau in left hand; to left, a horse held by an orderly; to right, a battle scene. 20.14 × 14.14 ins.

Ins.: *Painted by John Vanderlyn.—New York, Published June 1828.—Engraved by A. B. Durand.* | *General Andrew Jackson.* | *Printed by James R. Burton.* [600]

63 John M. Mason.

Line, rect. Full bust, to left; face ¾ left. 12.6 × 9.14 ins.

Ins.: *Painted by J. W. Jarvis Esq. 1809.—Published by F. D. Allen 1822—Copy Right secured.—Engraved by A. B. Durand* | *John M. Mason D.D. S.T.P.* | *President of Dickinson College.—Printed by Andrew Maverick* [616]

64 Michele Pekenino.

Line, vign. Half-length; seated to right; face ¾ right. 7.5 × 6.4 ins.

Ins.: *Mel Pekenino, Pen-Designer.* | *None but Nature taught him.* | *Drawn and Engraved by his friend A. B. Durand. New York. 1820.* [632]

65 Ariadne.

Line, rect. Nude figure lying on ground asleep; left arm thrown over head; trees in background; view of seashore to right, with galley hauled up and figures. 14.3 × 17.12 ins.

Ins.: *Painted by J. Vanderlyn—Engraved by A. B. Durand.* | *Ariadne.* | *Published by A. B. Durand, Hodgson, Boys & Graves, London, & Rittner & Goussil á Paris 1835* | (Copyright) | *Printed by A. King.* [682]

John Eckstein (1806)

Came to Philadelphia about 1806, and advertised himself as "formerly historical painter and statuary to the King of Prussia." Eckstein painted portraits, modelled in clay, and made a few engravings. He was living in 1822.

66 Martin Luther.

Mixed, rect. Three-quarter length; seated at table towards right, pen in right hand, left hand on book; face ¾ right; bookcase in right upper corner, curtain to left.

Ins.: *Holbein pinxit—John Eckstein sculpt | D. Martinus Lutherus | Natus 1483 Obit 1546 Æt. 63* [684]

67 Johann Friederick Schmidt.

Mixed. Three-quarter length; standing to left at pulpit, in gown and bands; profile, left; right hand raised, left forefinger on open book.

Ins.: *J. Eckstein pinxt & sculpt | Johann Friederick Schmidt | Prediger der Deutschen Lutherischen Gemeine in Philadelphia; | geb. den 9ten Januar 1746 in Deutschland; starb den 16ten May 1812.* [685]

68 William Staughton.

Stip., rect. Full bust; face ¾ left. 9×7.12 ins.

Ins.: *Painted & Engraved by John Eckstein 1812. | Revd William Staughton D.D. | Pastor of the Baptist Church in Sansom Street Philadelphia.* [6861

69 George Washington.

Stip., rect. Full length, in uniform; standing on pedestal; head to right; scroll in extended right hand; left hand on sword-hilt. To left, a bundle of fasces resting against tree, on branch of which hangs a cocked hat; in background, a battle. A tablet, on pedestal, is inscribed, "First in War | First in Peace | and | First in the Hearts of | his Country." 23.3×18.14 ins.

Ins.: *Design'd Engrav'd & Publis'd by John Eckstein Philad^a | To the Honorable the Society of the Cincinnati: | this Monument of Gen^l George Washington: | Is very respectfully inscribed by the | Artist | Copyright secured according to Law* [687]

David Edwin (1776-1841)

Born in England. Studied engraving under C. Jossi, and came to Philadelphia in 1797. Edwin became the most popular and prolific of stipple-engravers of portraits.

70 James Henry Leigh Hunt.

Stip., oval. Nearly half-length; face front. 3.13×3 ins.

Ins.: *D. Edwin Sc. | J. H. L. Hunt.* [783]

Frontispiece to "Juvenilia," etc. By J. H. L. Hunt. Philadelphia. H. Maxwell, 1804.

71 Thomas McKean.

Stip., rect. frame; McKean arms in base. Full bust; face ¾ left. 11.15×8.7 ins.

Ins.: *Thomas McKean, | Governor of the | Commonwealth of Pennsylvania. | Vice President of the State Society of Cincinnati &c. | Engraved by David Edwin from the Original Picture by Gilbert Stuart in the Possession of J. B. McKean Esq^r—* (Copyright, 1803.) | [814]

72 James Madison.

Stip., rect. Full length; standing to left; right hand on "Constitution of the United States" on table; left hand on arm of chair; globe, etc., on table; large column and drapery in background. 20.2×10.14 ins.

Ins.: *T. Sully Del.—Published by W. H. Morgan Philad^a—D. Edwin Fecit. | James Madison, | President of the United States.* [818]

73 Thomas Pinckney.

Stip., rect. Full bust, in uniform, to front; face ¾ left. 11.2×9 ins.

Ins.: *D. Edwin fc.* | *Thomas Pinckney Esq^r* | *Former Ambassador of the United States, to the Court of G. Britain.* [ ]

74 Simon Snyder.

Stip., rect. Half-length; seated to right; face ¾ right; holding roll of paper in right hand on table. 8.9×7.5 ins.

Ins.: *Sully Pinxt.—Printed in Colours by . . . Freeman—Edwin sculp.* | *Simon Snyder* | *Governor of the State of Pennsylvania* | *To the People of Pennsylvania this Portrait of the Man of their* | *Choice. Is respectfully dedicated by their Fellow Citizen* | *John Binns.* | *Philad. Pub. July 1809. Republished by T. W. Freeman August 1st 1812.* [878 II]

75 George Washington.

Stip., rect. Full bust to left. 11.4×9 ins.

Ins.: *R. Peale Pinx^t—Printed in Colour's by H. Charles.—D. Edwin Sculp^t* | *General George Washington,* | *Published by H. S. Tanner, Philadelphia.* [903]

Third state of Hart 701.

George B. Ellis (1821)

Ellis learned to engrave in Philadelphia under Francis Kearny; he was a general engraver in that city until 1837.

76 William B. Wood.

Line, rect. Full bust, with ermine-trimmed cloak and cap; face ¾ left; slightly raised. 3.8×3 ins.

Ins.: *Mr. Wood,* | *As Stephen Foster.* | *Engraved by G. B. Ellis from a Painting by J. Neagle.* | *Lopez and Wemyss Edition. Published by A. R. Poole, Philadelphia 1827.* | (Copyright, 1827.)
[974]

C. F. Egelmann (1814)

Was working in Reading, Pa., in 1814. The plate exhibited is the only known example of his work.

77 Baptismal Record.

Line, ornad rect. In base, the "Lord's Supper"; above, the Savior in clouds addressing eleven of the Apostles who gaze upward; at sides, two winged figures holding up a garland of flowers; at sides in two rect. frames, "Paradise Lost." and "Paradise Found." 9.15×7.13 ins.

Ins.: *Engd and sold by C. F. Egelmann on Pennsmount near Reading.* [ ]

John G. Exilious (1810)

Career obscure, but he was working in Philadelphia in 1810–1814.

78 Pennsylvania Hospital.

Line, rect. 11.7×18.1 ins.

Ins.: *Drawn and Engraved by John G. Exilious, 1814.* | *South East View of the Pennsylvania Hospital* | under rect. a vignette of the "Good Samaritan" with inscription. [983]

Gideon Fairman (1774-1827)

Born in Connecticut, died in Philadelphia. He was taught to engrave on silver plate in Albany, N. Y., and came to Philadelphia in 1810. Fairman was identified with early American banknote engraving.

79 Samuel Johnson.

Line, rect. Half-length; seated to front; face slightly to left; left arm across body. 5.1×4.3 ins.

Ins.: *G. Fairman Sculp^t | Samuel Johnson L.L.D. | Engraved for the first American edition of Johnson's Quarto Dictionary Published by M. Thomas. | Philadelphia | 1818 | J. Porter Printer* [990]

80 William Moultrie.

Stip., oval. Full bust, in uniform, to left; face ¾ left; masts of ship in battle-smoke to left. 5×3.11 ins.

Ins.: *Engraved by G. Fairman from an Original by C. Fraser | William Moultrie Esq^r | Late | Governor of S. Carolina, and Major Gen^l | in the american revolutionary war.* [991]

Robert Field (Died in 1819)

Born in England, and there studied painting and engraving; died in Jamaica in 1819. Field came to the United States in 1793 and painted and engraved portraits; about 1808 he went to Halifax, Nova Scotia, and there followed his profession until 1818, when he went to London and then to Jamaica.

81 Alexander Hamilton.

Stip., rect. Full bust; face ¾ left. 10.11×8.10 ins.

Ins.: *J. Trumbull, Pinxit.—R. Field. Excudit. | Alexander Hamilton.* | Publication line cut off, "Boston, Published by Robert Field Aug^t 31^st 1806." [1000]

82 William Shakspere.

Stip., oval frame on rect.; mask, dagger, ribbon and laurel above oval; under oval, two cupids as Tragedy and Comedy on each side of urn on base containing name, etc. Full bust; face ¾ left. 5.11×3.11 ins.

Ins.: *William | Shakespeare. | Born April 23, 1564. Died April 23, 1616.* | under right corner of rect., *I. S. d | Engraved by R. Field, from the original Picture in the | Collection of the Duke of Chandos.* [1002]

83 Sir John Coape Sherbrooke.

Rect. Head in stipple, body etched. Full length, in uniform; standing to front; face ¾ right; chapeau in right hand by side; left hand on hilt of sheathed sword, point resting on ground. 13.11×9.6 ins.

Ins.: *Lt Genl Sir John Coape Sherbrooke. G.C.B. | Govr Genl & Comr of the Forces in British N. America. | Painted, Engraved and Published by. Robert Field. Halifax. N. S. 21 June 1816.* [1003]

84 Unknown Man.

An original water-color drawing of an unknown man by Robert Field.

Samuel Folwell (1765-1813)

Apparently born in New England; died in Philadelphia. He came to Philadelphia in 1798, as a miniature-painter, cutter of silhouettes and "worker in hair." He engraved a very few plates, working as an amateur.

85 Henry Holcombe.

Stip. and roulette, oval. Full bust; face ¾ right. 3.10×3 ins.

Ins.: *S. Folwell Sct | Henry Holcombe, D.D.* [1006]

Gilbert Fox (1795)

Born in England about 1776; learned to engrave in London, and came to Philadelphia in 1795. Fox later became a comedian, and Joseph Hopkin-

son wrote "Hail Columbia" for his benefit night in 1798. He was living in 1806, engraving between theatrical engagements.

86 Chestnut Street Theatre, Philadelphia.

Etch., rect. 7.13×10.15 ins.

Ins.: *Drawn & Published by W. Birch near Bristol 1804.—Gilbert Fox Aquafortus | Destroy'd by Fire in 1820. | The late Theatre in Chesnut Street Philadelphia.* (Restrike.) [1012]

John L. Frederick (Died in 1880)

Frederick was a general engraver in Philadelphia from 1818 until 1845, though sometimes engaged in other business.

87 Joseph Eastburn.

Mixed, rect. Full bust; face front. Below rect. is a view of the Mariners Church, Philadelphia. 2.10×7.5 ins.

Ins.: *M. Bowman Pinxt—J. L. Frederick Sc | Joseph Eastburn. | This Likeness was taken in the Mariner's Church without the knowledge or desire of the Speaker.* | (Copyright, Aug. 12, 1802.) *Prind by C. Woodward.* [1017]

John Galland (1796)

Career obscure; was working in Philadelphia in 1796–1817, inclusive.

88 George Washington.

Stip., rect. Three-quarter length, in uniform; seated to right at table; face ¾ right; sword under right arm; plan in right hand; left hand on plan, cocked hat to right, with camp in right background; arms of United States in title. 11.5×8.13 ins.

Ins.: *F: Bartoli Pinx:—J: Galland Sculp:* | *His Excellency George—Washington Lieut Genl* | *of the army—of the* | *United—States* | *of—America.* | *Dedicated to Commodore—John Barry and the Officers of the* | *Navy and Army of—North America* | *by Ferrai & Dupin* | *Baltimore* [1024]

This is the second state of this plate.

Elisha Gallaudet (1730-1800+)

Born and died in New York State. He was born of Huguenot parents in New Rochelle, N. Y., and was in business as an engraver in New York in 1759. His chief work was book-plate engraving.

89 George Whitfield.

Line, oval in rect. Half-length, in gown, wig and bands; face ¾ right; both arms upraised; inscription on panel below oval. 5.1 × 3.4 ins.

Ins.: *George Whitefield. M.A.* | *Elisha Gallaudet —Sculpt N York. 1774* [1025]

90 New York Society Library.

Book-plate. Line, rect. Quartered shield; crest, Apollo in clouds; supporters, Minerva and Mercury; a town and various emblems in base. 4.14 × 3.7 ins.

Ins.: on ribbon, *New-York-Society-Library* | *E. Gallaudet Sct*

91 J. Van Rensselaer.

Book-plate. Line; armorial; Chippendale; no motto. 4.12 × 3.7 ins.

Ins.: *Ier Vn Rensselaer* | *E. Gallaudet Sct 1762*

Thomas Gimbrede (1781-1832)

Born in France, died at West Point, N. Y. Gimbrede came to New York in 1802 and did much work for the book publishers of that city. From 1819 until his death he was drawing-master at the Military Academy, though he still engraved.

92 Andrew Jackson.

Stip., vign., oval frame, decorated. Half-length, in uniform; face ¾ left. Above oval, in rays of light and clouds, "New Orleans"; at base of oval, military trophies, alligator and water. 9.1×7.8 ins.

Ins.: *Wheeler Pinxt N. O.—Gimbrede Sct | Major Genl Andrew Jackson | Of the United States Army. | Published by T. Gimbrede No 201 Bowery, New York. | Copy right Secured according to Law 1816.* [1055]

93 Napoléon, François Charles Joseph.

Stip., oval. Half-length, to front; face ¾ right; star on left breast; ribband over right shoulder; arms in title below oval. 5.7×4.2 ins.

Ins.: *Isabey à Vienne. | Mars 1815. | Napoléon— François | Charles—Joseph | Prince—de Parme | Né le 20 Mars 1811. | Gravé par Gimbrede N. Y.* [1072]

94 Timothy Pickering.

Stip., broad rect. lined frame. Half-length; seated; face ¾ right. 6.2×5.4 ins.

Ins.: *Engraved by T. Gimbrede from an Original Picture by S. L. Waldo. | Hon. Timothy Pickering. | Printed by E. Valentine. N. Y.* [1078]

95 Winfield Scott.

Stip., rect. Three-quarter length, in uniform; standing, with left hand on cannon; right arm pointing with sword across body; Congress medal in title below. 13.12×10.15 ins.

Ins.: *T. Gimbrede Del. & Sculpt. | Major General Winfield Scott. | of the United States Army. | Proof. | Printed by H. J. Winslow, 82 Nassau St | Publishd by Justin Carpenter | Copyright secured* ** [1090]

Christian Gobrecht (1785-1844)

Born and died in Pennsylvania. He was apprenticed to a clock-maker and was apparently a self-taught engraver. He engraved some good plates; but in 1836 he was appointed designer and die-sinker to the United States Mint and remained there until his death.

96 George Washington.

Stip., rect. single line. Full bust; face ¾ left; after Stuart portrait. 7.8×6.5 ins.

Ins.: *Drawn By B. Trott.—Engraved By C. Gobrecht.* | *George Washington.* | [1115]

Abraham Godwin (1763-1835)

Born and died in New Jersey. After serving in the Revolution, he was apprenticed to A. Billings, an indifferent engraver of book-plates, and he made a few plates. He was later the proprietor of a hotel in Passaic and much interested in the militia of New Jersey. He was the father of the late Parke Godwin.

97 Adam Naming Beasts.

Line, a rect. frame on base containing inscription; over rect., an eagle holding festoons extending down side of rect.; inside rect., Adam under tree surrounded by beasts. 10.8×7.2 ins.

Ins.: on drapery, *Adam* | *Giving Names* | one line | on base, *And Adam gave names to all cattle, and to the fowls of the air, and to every* | *beast of the field:* | *A. Godwin Sculpt 1790* | *Engrav'd for the American Edition of Brown's Family Bible.* [1119]

Charles Goodman (1790-1830)

Born and died in Philadelphia. He was a pupil of David Edwin and later went into business with

his fellow apprentice Robert Piggot. In 1822 Goodman abandoned engraving for the profession of law.

98 Charles Kean.

Stip., vign. Three-quarter length, in costume; moving to right; face ¾ right; holding knife in right hand and scales in left. 6.5×4.15 ins.

Ins.: *Drawn by Jno. Neagle—Engraved by C. Goodman | Mr. Kean as Shylock* | two lines | *From the original Sketch drawn from recollection. Philad.* [1121]

Goodman and Piggot (1815)

An engraving firm made up of Charles Goodman and Robert Piggot, working in Philadelphia until about 1822.

99 Joseph Pilmore.

Stip., rect. Full bust, in robes and bands; face ¾ left. 5.10×4.10 ins.

Ins.: *Painted by John Neagle.—Engraved by C. Goodman & R. Piggot. | Rev^d Joseph Pilmore D.D. | Pub. as the act directs July 1819 by Jno. Neagle No. 288 So. Front St. Philad^a* [1149]

100 Caspar Wistar.

Stip., rect. Full bust, to left; seated; face nearly front. 4.15×4 ins.

Ins.: *Painted by B. Otis.—Engrav'd by C. Goodman & R. Piggot. | Caspar Wistar M.D. | Late Professor of Anatomy to the | University Of Pennsylvania | and President of the American Philosophical Society &c. &c. | From The Original Picture | In the possession of M^rs Wistar.* [1157]

A. W. Graham (1832)

Born in England; and studied engraving under Henry Meyer, a well known London engraver. Graham came to the United States about 1832; he was located in New York until 1838, and then went to Philadelphia for a time. He was an excellent line-engraver of landscape, buildings, annual plates and banknotes; and was living in New York as late as 1869.

01 Girard College, Philadelphia.

Line, rect. View of main and four accessory buildings. 11.15 × 19.6 ins.

Ins.: *Designed and executed by Thomas U. Walter Archt—Engraved by A. W. Graham | Girard College For Orphans* | (cut close to last line.)

[ ]

George Graham (1797)

Career obscure. Graham was seemingly working in Philadelphia in 1797, and in New York in 1804; he was again in Philadelphia in 1813.

02 John Adams.

Mez., rect. Full-length; standing to front; right hand extended; left hand holding scroll inscribed "Federal | Constitution"; sword at hip; in right upper corner, in an arched niche, The Temple of Fame. 17.5 × 13 ins.

Ins.: *Publish'd by Dr John Berkheanhead—Engrav'd by Geo. Graham | John Adams, | President of the United States of America. | Hail! Noble Chief! Protector of the cause Of purest Freedom Founded on the Laws.* [1160]

03 Alexander Hamilton.

Mez., rect. Full length; standing, with paper in right hand; left hand on table; face ¾ left; col-

umn and drapery in background. 20.2 × 13.8 ins.
Ins.: *Alex^r Hamilton | Printed by Reynolds.*
[1164]

104 Robert R. Livingston.

Mez., rect. Half-length; seated to left; paper in left hand; face ¾ left. 15.4 × 12.2 ins.
Ins.: *Painted by G. Stuart.—Engrav'd by G. Graham. | Robert R. Livingston, Esq. | Printed by I. Reynolds | Published by J. Jarvis.* [1166]

Enoch G. Gridley (1803)

Career obscure; but he was engraving in New York in 1803–1805 inclusive, and was later working for Philadelphia publishers. The latest date noted on any of his plates is 1814.

105 Aaron Burr.

Stip., oval in rect. Bust; profile, right. 4.11 × 3.2 ins.
Ins.: *E. Gridley Sc. | A. Burr Esq.* [1179]

William Haines (1802)

Born and died in England. Haines came to Philadelphia in 1802, and painted portraits in water colors and engraved a number of excellent stipple portraits. He returned to England about 1809.

106 Sir William Jones.

Stip., vign. Bust in outline; head finished; face to right. 5.7 × 4.5 ins.
Ins.: *A. W. Devis Pinx^t—W. Haines Scu^t | S^r William Jones Kn^t | Ætatis 47.* [1203]

111. Hair trimmed close to head; all lettering erased, and relettered, *Henry Clay Esq.*

The second state of the plate is inscribed "Henry Clay Esq."; but the hair is untrimmed, as in first.

107 William Shippen, Jr.

Stip., rect. Bust in outline; head finished; face ¾ right. 5.5 × 4.11 ins.

Ins.: none. [1214]

The only example known, and it was probably never published. It was obtained along with proofs of Haines' engraving of Drs. Barton, Rush and Wistar, and the water-color drawings made by Haines from which to engrave; a drawing of Dr. Shippen was included.

William Hamlin (1772-1869)

Born and died in Providence, R. I. Hamlin was a maker of nautical instruments and was a self-taught engraver. He is chiefly known for his numerous portraits of Washington.

108 George Washington.

Mez., rect. Three-quarter length, in civilian dress; seated to left, legs crossed; right hand on a plan on table; column and drapery in background. 7.3 × 5.10 ins.

Ins.: *E. Savage pinxet—W^m Hamlin Sculp. Providence | George Washington Esq^r | Ob^t Decb^r 14^th 1799, Æ. 68* [1239]

Samuel Harris (1783-1810)

Born and died in Massachusetts. He was an apprentice to the Boston engraver Samuel Hill; but he entered Harvard College in 1808, and was accidentally drowned in 1810.

109 Samuel Adams.

Stip., oval. Bust; face ¾ right. 3.2×2.9 ins.
Ins.: *S. Harris. sc.* | *Samuel Adams Esq.* [1265]

110 Edward Preble.

Stip., oval. Half-length, in uniform; face ¾ right. 3.5×2.9 ins.
Ins.: *S. Harris sculp.* | *Commodore Preble.* [1271]

Charles P. Harrison (1783-1850+)

Born in England, died in New York. He came to Philadelphia with his father—Wm. Harrison Sr., in 1794. C. P. Harrison was an engraver and copper-plate printer.

111 Richard M. Johnson.

Line, rect. and one line. Half-length, in citizen's dress; seated to right; face nearly front; right hand on hilt of sword.
Ins.: *Painted By Wood—Engravd By C. P. Harrison* | four lines | *Colo Richard M. Johnson.* | *Of Kentucky.* | *The Victorious Commander of the Kentucky mounted* | *Volunteers in the memorable Battle on the banks of the* | *River Thames Octr 5th 1813.* | *Proof.* [1280]

William Harrison, Jr. (1797)

Came to Philadelphia with his father in 1794, and was engraving in 1797; he worked in Philadelphia at least as late as 1819, being chiefly engaged in banknote work.

112 Thomas Jefferson.

Stip., oval. Full bust; face ¾ left. 4.8×3.12 ins.
Ins.: *Engrav'd by Harrison Junr* | *Thomas Jefferson* | [1288]

Robert Havell (1815)

Born in England, and was engraving in London in 1815. He came to New York about 1840 under an engagement to engrave plates for the quarto edition of Audubon's "Birds of America." He worked at Sing Sing, N. Y., and engraved a number of views of American cities.

113 Baltimore, Maryland.

Aquatint, rect. 12.14×18.13 ins.

Ins.: *Painted & Engraved by Robt Havell.* | *View Of The City Of Baltimore.* | *From The Telegraph.* | *Published by W. A. Colman. 205. Broadway, for Robt Havell. Sing Sing. N. Y. Printed by W. Neale.* | (Copyright, 1847.) [ ]

James Hill (1803)

Career obscure; was working in Charlestown, Mass., in 1803.

114 Resurrection of a Pious Family.

Stip., rect. Allegorical group of seven figures. 12.2×15.10 ins.

Ins.: *Engraved by James Hill, Boston* | *The Original Picture Painted by the Revd Willm Peters* | *The Resurrection of a Pious Family from their Tomb at the Last Day.* | *O Death! where is thy sting. O Grave, where is thy Victory.* [1359]

John Hill (1770-1850)

Born in London; died at West Nyack, N. Y. Hill did very considerable work in London before he came to the United States in 1816. He lived in Philadelphia in 1816–1824, and in New York in 1824–1839.

115 Landscape Album.

This series of aquatint views, made after paintings by Joshua Shaw, was published in 1820 by Matthew Carey, of Philadelphia. [1343]
Volume, oblong quarto; nineteen plates.

116 Philadelphia, Pa.

Aquatint, rect. Colored. 15.15×23.4 ins.
Ins.: *Painted by I. W. Hill,—Engraved, Printed & Colour'd by I. Hill.* | *Philadelphia.* | *From Fair Mount, looking down the River Schuylkill.* | *Published by James E. Betts N° 214 Broadway New-York.* | (Copyright, 1836.) [1350]

Samuel Hill (1789)

Working as a general engraver in Boston as early as 1789. The latest date of his plates noted is 1803. The larger part of his work is found in the Massachusetts Magazine.

117 Federal Hall, New York.

Line, rect. 8.3×7.7 ins.
Ins.: *Engraved for the Massachusetts Magazine 1789. Vol. I. No. VI.* | *S. Hill Sculpt* | *View of the Federal Edifice in New York* [1403]

William Hoogland (1815)

Career obscure; but was a designer and engraver of banknotes in New York in 1815. He worked in Boston for some time.

118 William E. Channing.

Line, rect. Half-length; seated to front; face ¾ left; right arm on table with book; draped in dark mantle. 10.6×8.6 ins.

Ins.: *Engraved by W^m Hoogland, from a picture painted by Chester Harding. | William E. Channing, D. D. | New York. Published 1829.* [1418]

119 Pilots' Charitable Society, New York.

Line, rect. line. Certificate of membership in the above society, with engraved script. Above, a vignette showing Charity seated amid clouds, with three children. Below, view of entrance to New York harbor, with pilot-boats, etc. Upper vignette, 2.13×4.12 ins.; lower vignette, 3.8×14.13 ins.

Ins.: *Designed and Eng^d by Hoogland* [1440]

H. H. Houston (1796)

Probably born in Ireland, as he worked in Dublin before coming to the United States in 1796. He apparently returned to England about 1798.

120 John Adams.

Stip., rect. Three-quarter length; seated to left; face slightly to left; hands crossed on book on lap; column and drapery in background, arms of United States in title. 11.7×9 ins.

Ins.: *Drawn & Engrav'd by H. Houston. | His Excellency John—Adams President | of the United —States of America. | Respectfully Dedicated to the —Lovers of their Country | and Firm Supporters —of its Constitution | Published by D. Kennedy. 228 Market S^t Philad^a* [1454]

121 John Philip Kemble.

Stip., oval. Full bust, in costume; nearly profile, left; printed in colors. 4.2×3.7 ins.

Ins.: *Steward pinx^t—Houston fc. | J. Kemble in the character of | King Richard the third. | Philadelphia. Publish'd by Freeman & Co: N^o 68 North 3^d S^t August 16^th 1796.* [1460]

122 Thaddeus Kosciuszko.

Stip., oval. Full bust, in uniform; plumed cap on head; face ¾ right; order of the Cincinnati and one other on breast. 8.6×6.11 ins.

Ins.: *T. Grassi pinxt—H. I. Houston Sculp* | *Thaddeus Kosciuszko* [1461]

123 George Washington.

Stip., oval. Full bust, in uniform; face ¾ right; order of Cincinnati on left breast. 5.2× 4.6 ins.

Ins.: *Houston Sc* | *George Washington Esqr* | *Philada Published for Thos Condie Bookseller.* [1466]

Frontispiece to The Philadelphia Monthly Magazine, Vol. I. 1798.

William Humphrys (1794-1865)

Born in Dublin, died in Genoa, Italy. He was a pupil of George Murray, in Philadelphia, and went to England in 1823 and worked there for a number of years for American publishers.

124 Gregory T. Bedell.

Stip., octag. ornad frame. Half-length, in robes and bands; seated to right; face ¾ right. Over frame, St. John the Baptist and three figures; at sides with drapery, "Holy Bible" and "Common Prayer"; name on drapery below frame. 7.3× 4.11 ins.

Ins.: *Rev* | *Gregory T. Bedell* | *A.M.* | *Painted by C. Lawrence. Engraved & Published by W. Humphrys & J. Nesmith. Philadelphia. 1823.* [1469]

125 Business Card of W. Humphrys.

Line, vign. Art seated to left, supporting a copper plate on lap, with etching needle in right hand; to left, a cherub with hand on plate; above, rays of light descending from clouds. 3.6× 3.12 ins.

Ins.: *W Humphrys sculp | W. Humphrys. | Engraver | of History, Landscape, &c. | Philad[a]*
[1473]

Nathaniel Hurd (1730-1777)

Born and died in Boston. Hurd was a gold and silversmith and engraved on copper to meet occasional demands. He was engraving as early as 1749.

26 Joseph Sewall.

Line, rect. Half-length in oval frame on base, with coat of arms in oval over base of oval frame; face front; bands and large collar to cloak. 7.4×4.5 ins.

Ins.: *Ob. 27 June 1769. Ætat, 81— | Joseph Sewall, D.D. | Pastor of the Old South Church Boston. | Vita Bene—Acto Efficit Senectutem—Jucundam | Engrav'd & Sold by Nat Hurd Boston. 1768.*
[1476]

27 Masonic Certificate.

Line, vign. Six columns on base of seven steps; each column surmounted by full length figures of Faith, Hope, Charity, etc. Two inner columns spanned by arch inscribed, "Incoctum Generoso Pactus Honesto." On arch, three busts with Masonic emblems. On steps below a coat of arms, with motto, "Follow Reason." Engraved script inside columns. 10.4×7.5 ins.

Ins.: *Brother N. Hurd Boston fecit—* [1477]

28 Massachusetts Loan Certificate.

Engraved rect., border ornad, broadest band on left side. At top in ornamented script, "Province of the Massachusetts Bay"; printed text, issued in 1773; embossed seal. 7×8.2 ins.

Ins.: on left ornad band, *Nath[l]—Hurd—Sculp.—1760* [1479]

129 Francis Dana.

Book-plate; armorial; Chippendale. Plate-mark, 4.2×2.12 ins.

Ins.: over, *N°* | motto, *Cavendo tutus* | *Francis Dana* | *N. H. Sc^p* [ ]

130 Benjamin Greene.

Book-plate; armorial; Jacobean; rect. 3.4×2.8 ins.

Ins.: motto ribbon empty: *Benjamin Greene* | *N: H: Sc^p* [ ]

131 Harvard College.

Book-plate; armorial, in circle containing inscription and surrounded by olive branches; motto on scroll above. 3.4×2.14 ins.

Ins.: motto, *Detur Digniori* | *Sigill: Coll: Harvard: Cantab: Nov: Angl: 1650.* | *Christo Et Ecclesiæ* | *N: Hurd fculp* [ ]

132 Harvard College.

Book-plate; armorial, in circle orn^d with crest above; beneath circle, drapery with Chippendale decorations, containing the name "Thorndike." 5.6×3.1 ins.

Ins.: same as above about arms: below drapery, *N. Hurd Sc—Boston.* [ ]

133 John Lowell.

Book-plate; armorial; Chippendale. Plate-mark, 4.3×2.11 ins.

Ins.: over, *N°* | motto, *Occasionem Cognosce.* | *John Lowell* | *N: Hurd Sc^p* [ ]

134 John C. Williams.

Book-plate; armorial; ribbon and wreath. 3×2.8 ins.

Ins.: motto, *Cognosce—Occasionem.* | *John C. Williams* | *N. H. Sc^p* [ ]

Thomas Illman (1824)

Born in England, and was engraving in London in 1824. He came to New York about 1830, and at once formed the engraving and printing firm of Illman & Pilbrow. He was a good engraver in stipple and mezzotint.

135 George Washington.

Stip., rect. Full bust; face to left. Below rect. a seated figure of Liberty, with eagle and shield. 8.14×7.6 ins.

Ins.: *Painted by Stewart.—Engraved by Illman & Pilbrow.* | *Washington.* | *Printed by Illman & Pilbrow.* [ ]

David Claypoole Johnston (1797-1865)

Born in Philadelphia; died in Boston. He was an apprentice to Francis Kearny; and in 1819 he was issuing caricatures over his own name. He became an actor in 1821, and in 1825 he settled in Boston as a designer and engraver and the publisher of "Scraps," an annual series of caricatures of local, social and political significance.

136 Charles Matthews.

Etch., vign. Group of seven figures in costume. Plate-mark, 7.14×8.14 ins.

Ins.: *Characters In The Polly Packet As Represented By* | *Mr Matthews.* | names in two columns | *Sketched (from memory.) Engraved & Published by D. C. Johnston* [1489]

137 Charles Matthews.

Etch., vign. Group of six figures in costume in front of a diligence; names below each. 7.8× 9.8 ins.

Ins.: *Mr Matthews* | *At Home in the Diligence.* | *Sketched, (from memory) Engraved & Published by D. C. Johnston.* [1490]

138 Mrs. Morris.

Stip., rect. Full bust; high cap; face ¾ left. 3.7×2.13 ins.

Ins.: *The Late | Mrs Morris | Drawn & Engraved by D. C. Johnston | Lopez & Wemyss Edition | 1828.* | [1493]

Thomas Johnston (1708-1767)

Born and died in Boston. Johnston was probably a self-taught engraver; he engraved maps, bookplates, music and buildings.

139 Plan of Boston.

Line, rect., map. Title in oval on base surmounted by the arms of Gov. Burnet; figures about base. 10.14×14.8 ins.

Ins.: dedication, *To | His Excellency | William Burnet Esqr | This Plan of | Boston in New England | is humbly Dedicated by His Excellencys | most obedient and | humble Servant | Will Burgiss | Boston N. Engd Planted A. D. MDCXXX* | at bottom, *Engraven by Thos Iohnson Boston. | N. E.* | [1504]

140 Quebec, Canada.

Line, rect. 6.14×8.15 ins.

Ins.: *Quebec, The Capital of New France, a Bishoprick, and | Seat of the Soverain Court.* | four columns of three, three, three and five lines | under rect., *Engrav'd & Printed by Thos Johnson for Step. Whiting.* [1505]

141 Battle of Lake George.

Line, rect. In two sections. To left, a bird's-eye view of the march of troops. To right, view of a camp and a battle. The map shows the river and plans of Forts William Henry and Edward. 13.14×17.8 ins.

Ins.: *S. Blodget, del.—Thos Johnston Sculp.* | *To His* | *Excellency William Shirley Esqr Capt* | *Geneneral & Governour in Chief in & over his Majesty's Province* | *of ye Massachusetts Bay in New England, Major General & Commander in Chief* | *of all his Majesty's Land Forces in North America, This Plan of ye Battle* | *fought near Lake George is with all humility dedicated by your Excellency's most* | *devoted Humble Servt Saml Blodget.* | *A Prospective Plan of the Battle fought near Lake George on the 8th of September 1755, between 2000 English with 250* | *Mohawks under the command of General Johnson and 2500 French and Indians under the Command of General Dieskau* | *in which the English were Victorious, captivating the French General with a number of his Men, killing 700 and putting the rest to flight.* [1501]

142 William P. Smith.

Book-plate; armorial; Jacobean; rect. 5.3 × 3.13 ins.

Ins.: *Thomas Johnston Sculp:* | motto, *Deus Nobis Hæc Otia Fecit* | *William P. Smith A M*

William R. Jones (1810)

Was working in Philadelphia from 1810 until 1824, inclusive.

143 Benjamin Rush.

Stip., rect. frame. Full bust; face ¾ right. 6 × 5.2 ins.

Ins.: *Drawn By W. Haines.—Engraved By W. R. Jones.* | *Benjn Rush, M. D.* [1524]

144 Daniel D. Tompkins.

Stip., rect. frame. Half-length; seated to front; face ¾ left; left elbow on table. 5.15 × 4.15 ins.

Ins.: *Painted By T. Sully.—Engraved, By W. R. Jones.* | *Danl. D. Tompkins,* | *Vice President of the United States.* [1527]

Joseph Justice (1804)

This mediocre engraver appears in New York in 1804, working with John Scoles; and he was possibly a pupil of that engraver. From 1810 to 1833 he was located in Philadelphia.

145 St. John in the Isle of Patmos.

Stip. and etch., rect. St. John kneeling to front on right knee; face ¾ left; right hand to breast; left arm upraised; rocks and sea in background. 9.14×6.6 ins.

Ins.: *JJ. Sc^t* | *S^t John in the Isle of Patmos* [1563]

Francis Kearny (1780-1833+)

Born in New Jersey; living in Philadelphia in 1833. He learned to engrave under Peter R. Maverick, in New York; and was in business as an engraver in Philadelphia in 1810. He was later largely interested in banknote work.

146 Marquis de Lafayette.

Line, rect. frame. Full length, in uniform; standing; face ¾ left; right arm extended; left hand on sword by side; horse, negro servant and soldiers in background. 18.11×14.11 ins.

Ins.: *La Fayette.* | *in 1781.* | four lines on either side of title | *Painted by L. le Paon, Historical Painter to the Prince of Condè, Engraved by F. Kearny Philadelphia 1824.* | *Published by F. Kearny. 96 Chesnut S^t* [1569]

147 John Quincy Adams.

Stip., rect. frame, orna^d. Half-length; seated; face to right. 10.2×8.11 ins.

Ins.: *John Quincy Adams.* | *Engraved, by F. Kearny, from a portrait by King; from Delaplaine's, National Gallery.* | *Published by B. O. Tyler.* | *Washington City.* [1565]

Thomas Kelly (1795-1841)

Career obscure. Kelly was working in Boston in 1823; in Philadelphia in 1831–1833, and he was in New York in 1834–1835. He contracted bad habits and died in the Almshouse in New York. He was an excellent line-engraver.

18 Nathaniel Chapman.

Line, rect. Three-quarter length; standing to left at table, holding book upright with right hand; left hand on open book on table; face ¾ right. 12.2×9.13 ins.

Ins.: *Engraved by T. Kelly, from the original picture painted by J. Neagle, for the Hall of the Medical Institute Philadelphia.* | *N. Chapman, M.D.* | *Professor of the Institutes & Practice of Physic & Clinical Practice in the University of Pennsylvania. &c. &c. &c.* | (Copyright, 1831.) [1599]

James Kennedy (1797)

Was working in New York in 1797, and in 1812 he removed to Philadelphia; did little signed work.

19 Zebulon M. Pike.

Mixed, oval in rect. Stip. portrait. Bust, in uniform; face ⅞ to right; rect. lined in "brick work." 4.8×3.13 ins.

Ins.: *J. Kennedy s.* | *The brave Brigadier General* | *Zebulon M. Pike,* | *Who gloriously fell in his Country* | *cause April 27th 1813.* | *At York In Upper Canada.* | [1636]

Denison Kimberly (1814-1862+)

Born and died in Connecticut. Kimberly was a pupil of Asaph Willard, and he became a good line-engraver of portraits and banknotes. He worked in Boston until 1858, when he abandoned engraving for portrait painting.

150 John Davis.

Line, rect. Half-length; seated to front; face ¾ left; holding book on lap with both hands; arms of Massachusetts in title. 9.10×7.11 ins.

Ins.: *Painted by A. Alexander.—Published by N. Dearborn. Boston.—Engd by D. Kimberly.* | *John —Davis,* | (cut close to last line.) [ ]

William Kneass (1781-1840)

Born and died in Pennsylvania. He was engraving in Philadelphia as early as 1805. In 1824 he was appointed engraver and die-sinker to the United States Mint, succeeding Robert Scot.

151 The *Constitution* and *Guerrière.*

Line, rect. Naval combat. 9.13×14 ins.

Ins.: *Engagement took place Augt 19. 1812. at 6 O'Clock P. M.—Design'd Engrav'd & Publish'd by W. Strickland & W. Kneass Philada 21t Sept. 1812.* | *Signal Naval Victory.* | *Achieved by Capt. Hull, of the U. S. Frigate Constitution, over H. B. Majesty's Frigate Guerriere* | *Capt. Dacres; which terminated in the total destruction of the Enemy's Ship, after a close Action of 30 Minutes.* | Three lines each side of title. [1660]

Alexander Lawson (1773-1846)

Born in Scotland; died in Philadelphia. Came to United States in 1794. He engraved the best plates in the "Ornithology" published by his fellow countryman, Alexander Wilson.

152 Susannah Poulson.

Line, rect. Half-length; seated front; cap on head; face front. 4.14×3.14 ins.

Ins.: *Mrs. Susannah Poulson.* | *Engraved by Alexander Lawson, in 1831, from an original Picture painted* | *by James Peale, in 1808, in the possession of her* | *Husband Z. Poulson.* | *Printed by Benj. Rogers.* | *Proof* | [1684]

William Satchwell Leney (1769-1831)

Born in London; died in Canada. Leney was a pupil of the well-known stipple-engraver Peltro W. Tompkins, and he did much work in London before coming to New York about 1805. About 1820 he settled in Canada and died there.

153 Robert Fulton.

Stip., rect. Three-quarter length; seated to left; hands clasped on lap; face ¾ left; drapery in background; and out of window to left, a vessel being blown up by a torpedo. 5.1×4.2 ins.

Ins.: *Painted By B. West P. R. A.—Engraved By W. S. Leney A. C. S. A.* | *Published By Joseph Delaplaine Chesnut Street Philadelphia 1815.* | *Robert Fulton Esqr* [1755 II]

154 Robert Fulton.

Stip., vign. Three-quarter length; seated to left; hands clasped on lap; drapery in background and out of window to left, a view of an "ironclad" attacking a fort. 5.2×4.9 ins.

Ins.: *Miss Emmett Pinxit.—W. S. Leney Sculpsit.* | *Robert Fulton Esqr* | *Kirk & Mercein Publishers N. York.* [1757]

155 John Hodgkinson.

Stip., oval. Full bust; face ¾ left. 3.6×2.10 ins.

Ins.: *Groombridge pinxt—Leney sct* | *John Hodgkinson* [1780]

156 Napoleon Bonaparte.

Stip., rect. Full length, in uniform; standing; face ¾ right; right hand inside waistcoat; left hand by side; cocked hat on head. In right background a view of Malmaison. 25.11 × 17.7 ins.

Ins.: *Bonaparte in his domestic Retreat at Malmaison.* | *Engraved by Leney after the original painting by Isabey.* | *Printed for W. Leney, Queen Square, Westminster. August 1st 1805.* [ ]

J. O. Lewis (1815)

First appears as an engraver in Philadelphia in 1815, and was working as late as 1831.

157 Lewis Cass

Stip., rect., single line. Full bust; face slightly to left. 5.9 × 4.7 ins.

Ins.: *Tuthill Pinxt—J. O. Lewis Sculpt* | *Lewis Cass L. L. D.* | *Secretary of War* | [1913]

James Barton Longacre (1794-1869)

Born and died in Pennsylvania. He was a pupil of George Murray, and was doing notable work in 1820. In 1830, in connection with James Herring, he issued The National Portrait Gallery, bringing engravers from Europe to make many of the plates. From 1844 until his death he was engraver to the United States Mint.

158 Andrew Jackson.

Stip., rect. Three-quarter length, in uniform; standing; face front; right hand on hilt of sword by side; left hand on holster holding reins of a horse behind him. 14.12 × 11.13 ins.

Ins.: *Painted by Thomas Sully—Engraved by James B. Longacre.* | *Major General Andrew Jackson.* | *Published & Entered according to Act of*

Congress November 2nd 1820 by Joshua Shaw, Samuel Kennedy & James B. Longacre, of the State of Pennsylvania, Managers & Trustees for the Association of American Artists. | *Philadelphia* [2012]

159 Ambrose Maréschal.

Stip., vign. Half-length, in robes; seated to front; face front; glasses on. 7.9×7.3 ins.
Ins.: none; proof on india. [2047]

160 Bushrod Washington.

Stip., vign. Half-length, in robes; seated to left in arm-chair; face ¾ left. 9.5×8.12 ins.
Ins.: *Engraved by J. B. Longacre from a Painting by C. Harding.* [2104]
First state of plate on india.

William Main (1821)

Born and died in New York State. He was taken to Florence by the Italian engraver Mauro Gandolfi, and for some years was a pupil of the famous Raphael Morghen. He returned to New York in 1820, but engraved a comparatively few plates. He was engraving as late as 1837.

161 Samuel Bard.

Stip., rect. Nearly half-length; seated to right, in Doctor's gown; face ¾ right; holding paper in right hand; Columbia College in right distance. 5.2×4.1 ins.
Ins.: *Vanderlyn Pt—McClelland Del.—W. Main Sc* | *Samuel Bard, M. D. L. L. D.* | *Ridley Printer.* [2160]

James Peller Malcom (1767-1815)

Born in Philadelphia; died in London. Malcom was engraving in Philadelphia in 1786. He was sent to England by Rev. Jacob Duche and others to study art. He returned to Philadelphia in

1792–1793, but found so little to do here that he went back to England, and there engraved for the magazines and wrote historical works illustrated by his own engravings.

162 Bush Hill, Pa.

Line, rect. Hamilton crest in title. 3.1×4.12 ins.

Ins.: *James P. Malcom Delt et fc | Bush-Hill. | The Seat of Wm Hamilton Esqr—near Philadelphia.* [2167]

163 Christ Church.

Line, rect. 6×4.4 ins.

Ins.: *J. P. Malcom—del et sculp. | Christ Church, Philadelphia. |* [2168]

164 Dress – 1380 – 1401.

Line, vign. Three full-length figures in the dress of A. D. 1380 and 1401.

Ins.: *Malcolm del et sc. | 1380.—Dress 1380.—1401. | Published by Longman & Co 1810.* [ ]

Illustration to his "Anecdotes of the Manners and Customs of London, etc." Longman & Co. London, 1811.

Emily Maverick (1830)

Daughter of Peter Maverick and probably learned to engrave under him.

165 William Shakspere.

Stip., vign., in circular frame. Kean as Richard III; below this the name on a banner, and beneath this Shakspere, full length, leaning against tree; harp, etc. at base of tree; at sides, eight circles containing scenes from Shakspere's plays; at top, mask, bowl, wreath, etc. 7×4.15 ins.

Ins.: *Shakspeare | H. Heath del.—Emily Maverick sculp. |* two lines. [2179]

Maria A. Maverick (1830)

Daughter of Peter Maverick, and probably his pupil.

166 William Shakspere.

Stip., vign. Full bust; face ¾ left; above head a flying figure bearing a crown; name on base, and in base, seated figures of Comedy and Tragedy. 7.2×4.15 ins.

Ins.: *Shakspeare | Heath del.—Maria A. Maverick sculp.* [2180]

Peter Maverick (1780-1831)

Born and died in New York; the son and pupil of Peter R. Maverick. In 1802 Peter was at work in New York, and later in Newark, N. J. Maverick then came to New York and established an extensive business as an engraver and copperplate printer.

167 Elias Hicks.

Stip., vign. Bust; face ¾ right. 5.6×5.2 ins.

Ins.: *Drawn by H. Inman.—Engrd by Peter Maverick. | Elias Hicks* (auto.) *| Published by Edward Hopper | No 420 Pearl St. New York.* | (Copyright, 1830.) [2205]

168 Richard C. Moore.

Line, rect. Half-length, in robes; seated, face to left; right hand extended; book in left hand. 13.12×11.11 ins.

Ins.: *Painted by Wm Dunlap.—Engraved by Peter Maverick. | The Right Reverend Richard Channing Moore D.D. | Bishop of the Protestant Episcopal Church in the State of Virginia. New York 1823 Published by Peter Maverick and William Dunlap.* [2220]

169 Tapping Reeve.

Line, rect. Three-quarter length; seated; book on lap; face front; glasses on; long hair. 5.3× 4.5 ins.

Ins.: *Geo. Catlin pinxt—Peter Maverick sculpt* | *The Hon. Tapping Reeve.* | *Published by Geo. Catlin, from the only portrait of him in existence: New York. 1829–* [2228]

This plate appears at times as Benjamin Franklin.

Peter Rushton Maverick (1755-1811)

Born and died in New York. He first appears in 1786 as an engraver, die-sinker and copperplate printer, and also a decorator of silverware.

170 C. F. Volney.

Line, oval. Bust to left; face ¾ left. 3.10× 2.14 ins.

Ins.: *The* | *Philosophical* | *Dictionary,* | *For the Pocket* | *Translated from the French Edition* | *Corrected by the Author.* | under, *Engrd by P. R. Maverick 65 Liberty Street N. Y.* | *Catskill,* | *Printed by T. & M. Croswel* | *for Jelves and J. Fellows &* | *E Duyckinck, New York.* | *1796* [2260]

171 New York Society Library.

Book-plate; line, oval in rect. lined. Indian kneeling receiving book from Minerva standing at base of column; bookcase in background. 5.9× 3.11 ins.

Ins.: on base, *New York Society Library.* | under, *Engd by P. R. Maverick 65, Liberty Street.* [ ]

172 James Giles.

Book-plate; armorial; military trophies about shield. Plate-mark, 3.11×2.13 ins.

Ins.: motto, *Libertas Et Patria Mea* | *Maverick—Sculp.* | *James Giles.* [ ]

Nathaniel Morse (Died in 1748)

Died in Boston. Morse was engraving in Boston as early as 1731; and in 1735 he was engraving plates for Massachusetts paper money.

173 Matthew Henry.

Line, ornad oval frame in rect.; arms on base on oval. Half-length, in robes; face front. 5.2× 3.9 ins.

Ins.: *N Mors fculp | Matthæus Henry V D M | Obt. June 22, 1714 Æt. 52.* | [2278]

Frontispiece to "The Communicant's Companion," etc., by Matthew Henry. Boston, 1731.

Jonathan Mulliken (1746-1782)

Born and died in Newburyport, Mass. He was the son of a clockmaker; and was himself in that business. He probably engraved his own clock-faces; though the following plate is his only known engraving on copper.

174 The Bloody Massacre.

Line, rect. In design the same as the plate of the same subject engraved by Paul Revere. 7.14× 8.8 ins.

Ins.: over, *The Bloody Massacre perpetrated in King-Street Boston on March 5th 1770 by a party of ye 29th Regt* | under, *Jona Mulliken Newbury Port Sculpt* | three columns of six lines each | *The unhappy Sufferers were Messs Saml Gray, Saml Maverick, Jams Caldwell, Crispus Attucks, Patk Car.* | *killed. Six wounded, two of them (Chsr Monk John Clark) Mortally—* [ ].

James Neagle (1769-1822)

James Neagle was engraving in Philadelphia in 1819; but he seems to have been principally engaged in banknote work.

175 Nathaniel Greene.

Line, oval in rect. frame. Full bust, in uniform; nearly front face. 4.1 × 3.6 ins.

Ins.: *Jas Neagle Sct Philada | Major Genl Greene. | Published May—1819. by R. Desilver Walnut St & T. Desilver Decatur St* [2298]

John B. Neagle (1796-1866)

Born in England; died in Philadelphia. He is said to have been the son of John Neagle, a reputable engraver of London, and was probably a pupil of his father. He came to Philadelphia about 1815 and remained in that city. He was a good banknote engraver and made many plates for the "Annuals."

176 Richard M. Johnson.

Line, rect. Half-length; seated to right; in civilian dress; face front; holding sword nearly upright in right hand. 5.6 × 4.5 ins.

Ins.: *Painted By Wood—Engraved By Neagle | Published By Joseph Delaplaine | Colo Richard M. Johnson.* [2307]

John Norman (1748-1817)

Born in England; came to Philadelphia in 1774, "from London," as an "architect and landscape engraver"; though he also did all manner of silversmith's work. He went to Boston about 1780 and engraved the plates for the Boston edition of "An Impartial History of the War," published in 1782. In 1783–1784 he was publishing the Boston Magazine; he then seems to have gone into the book-publishing business, though he still engraved.

177 John Milton.

Line, rect. Full bust; long hair, wide collar; face almost front. 3.11 × 2.12 ins.

Ins.: *Three Poets in three distant Ages born,* | *Greece Italy and England did adorn,* | *The First in loftiness of thought Surpas'd,* | *The Next in Majesty in both the Last.* | *The force of Nature cou'd no further goe:* | *To make a Third she join'd the former two.* | *Norman Sc.—Dryden* | [2341]

Frontispiece to first American edition of "Paradise Lost." Phila. Robert Bell, 1777.

178 George Washington.

Line. Full-length, in uniform; standing; face nearly front; cocked hat, gorget and ribband; right hand extended holds a baton; left hand on the muzzle of a cannon; tents and marquee in background. 6 × 3.14 ins.

Ins.: *His Excy George Washington Esqr* | *Captain General of all the American Forces* | *J Norman Sc* [2355]

Frontispiece to "An Impartial History of the War in America." Boston, 1781–1782.

179 Battle of Bunker Hill.

Line, rect. After the painting by John Trumbull. 19.11 × 29.3 ins.

Ins.: *Painted by John Trumbull Esqr—Engraved by J. Norman* | *The Battle at Bunker's Hill, or the Death of General Warren* [2359]

180 Death of General Warren.

Line, rect. Man kneeling; right hand on heart; gun in left hand; soldiers in background. 6.6 × 4.4 ins.

Ins.: over, *Frontispiece—page 28* | under, *N G Inv.—Norman sculp* | *The Death of Warren* | [2364]

Frontispiece to "The Battle of Bunker Hill; a Drama." Philadelphia. Robert Bell, 1776.

Samuel Okey (1765)

Born in England, and was engraving in London in 1765. In 1773–1775 he was engraving and publishing portraits in Newport, R. I.

181 Samuel Adams.

Mez., rect. Three-quarter length; standing at table; face front. On table a roll inscribed, "Instructions for ye Town of Boston." 12.6×9.14 ins.

Ins.: *J. Mitchell Pint—Saml Okey Fecit.* | *Mr Samuel Adams,* | four lines in two columns | *Printed by and for Chas Reak & Saml Okey—Newport Rhode Island. April, 1775.* [2370]

182 James Honeyman.

Mez., rect. Three-quarter length; seated to front; wig, bands and gown; right hand on book on table. 12.4×9.14 ins.

Ins.: *Gains, pinxt—S. Okey. fecit* | *The Reverend James Honeyman, A. M.* | *late Rector of Trinity Church, Newport.* | *Printed by Reak & Okey, Newport Rhode Island, Novr 2 1774.* [2372]

M. Osborn (1812)

Career obscure. Osborn first appears in Baltimore in 1812, and in 1820 he was working in Philadelphia.

183 Stephen Decatur.

Stip., oval in rect.; name on panel in base. Nearly half-length, in uniform; profile, left. 5.7×4.1 ins.

Ins.: *L White—M Osborn* | *Comodore Decatur.* [2376]

Bass Otis (1784-1861)

Born in Massachusetts; died in Philadelphia. Otis was apparently self-taught as a portrait painter and engraver. In 1812 he opened a studio in Philadelphia and remained there until his death. He was the first to experiment with lithography in the United States, in 1819. He was well known as a portrait painter.

184 Abner Kneeland.

Mixed, oval. Full bust; face ¾ right. 6.7 × 4.13 ins.

Ins.: *B. Otis sc.* | *Revd Abner Kneeland.* [2380]

Frontispiece to "A Series of Lectures on the Doctrine of Universal Benevolence." By A. Kneeland. Phila., 1818.

185 Playing Draughts.

Aquatint, rect.; title in panel below. Two men playing at a table outside of a cottage; woman with child in her arms looking on. 12.1 × 9.12 ins.

Ins.: *I. Burnet Pinxt—B. Otis Aquat* | *Playing at Draughts.* [2382]

William Page (1811-1885)

Born and died in New York State. Studied art under Morse and Herring; and about 1834 made several mezzotints. He was well known as an artist.

186 Edwin Forrest.

Mez., rect. Full length, in Roman dress; standing; face ¾ left; shield held across breast; sword in right hand. 21.13 × 16.14 ins.

Ins.: *Painted & Engraved by Wm Page* | *Mr Edwin Forrest, In The Character Of Spartacus.* | two lines | *To Robert M. Bird Esq. this Print is Respectfully dedicated by the Publisher.* | *Published by L. P. Clover. 180 Fulton St N. Y.* | (Copyright, 1834.) [ ]

187 James Milnor.

Mez., rect. Half-length, in robes; standing behind pulpit; face front; right hand extended, left hand on book. 9.3×7.14 ins.

Ins.: *Painted by Charles Ingham.—Engraved by W^m Page.* | *Rev^d James Milnor D. D.* | *Published by Lewis P. Clover. 180 Fulton Street New-York.* | (Copyright, 1834.) [ ]

John Wesley Paradise (1809-1862)

Born in New Jersey; died in New York; son of John Paradise, the American portrait painter. He was a pupil of A. B. Durand and became an admirable line-engraver; though he was later chiefly employed as a banknote engraver.

188 Elias Boudinot.

Line, rect. Half-length; seated to left; face front; paper in left hand on lap. 4.8×3.11 ins.

Ins.: *Painted by Waldo & Jewett.—Eng. by J. W. Paradise* | *Elias Boudinot L. L. D.* | *Elias Boudinot* (auto.) [2389]

George Parker (1832)

Born in England, and was engraving there in 1832. He came to Philadelphia in 1833 to work for Longacre on the plates of the National Portrait Gallery. He remained in this country until his death, about 1868.

189 Gideon Lee.

Stip., rect. line about vign. Nearly half-length, to left; face ¾ right.

Ins.: *J. H. Shegogne pinx^t—G. Parker Sculp^t* | *yours truly* | *Gideon Lee* (auto.) [ ]

George Isham Parkyns (1795)

Born in England and came to Philadelphia about 1795. He was employed by the print and book publisher, T. B. Freeman.

190 Mount Vernon.

Aquatint, rect. 8.7×11.4 ins.

Ins.: *Executed by G. I. Parkyns.* | *Mount Vernon.* [2417]

M. Peabody

Career obscure. He was engraving in 1823; and in 1835 was located in Utica, N. Y.

191 James Monroe.

Stip., rect. Full bust; face ¾ right. 7.5×6.5 ins.

Ins.: *Engrav,d By M. Peabody From An Original Painting By I. Van Der Lyn.* | *James Monroe* | *President of the United States.* [2418]

Charles Willson Peale (1741-1827)

Born in Maryland; died in Philadelphia. Studied art under Benjamin West and others in London, and there learned to engrave in mezzotint and to model in wax and plaster. He served as an officer in the Revolution and painted the portraits of many of the prominent men connected with that event. He founded his Museum in 1802 and devoted the remainder of his life to that work.

192 William Pitt.

Mez., rect. Full length; standing; in Roman dress; face ¾ left; right arm extended; left arm by side holding scroll inscribed "Magna Charta." In rear of man a large column; in front an altar with flame and wreath, decorated with heads of

Hampden and Sydney, and on scroll on altar, "Sanctus. Amor. | Patriæ." | Dat. Animum." In left background, a full length figure with British shield and cap and pole; at base of this figure, a seated Indian with bow and dog. 21.10×14.12 ins.

Ins.: *Chas Willson Peale pinx. et fecit | Worthy of Liberty, Mr Pitt scorns to invade the Liberties of other People.* [2426]

193 George Washington.

Mez., rect. Three-quarter length, in uniform; standing to front; face slightly to left; left hand inside waistcoat; right hand leaning on head of cane at hip; broad ribband across breast, under coat; drum hanging on tree to left; in right background, three columns of smoke arising. 11.12×9.5 ins.

Ins.: *His Excellency | George Washington Esqr* [2427]

194 Martha Washington.

Mez., rect. Three-quarter length; standing; head supported on right arm which rests on window-sill; left hand holding drapery; landscape through window. 11.12×9.9 ins.

Ins.: *Lady Washington.* [2430]

Michele Pekenino (1820)

Born in Piedmont, Italy, and came to the United States about 1820, and did his work in New York and Philadelphia. He returned to Europe about 1823.

195 A. B. Durand.

Stip., oval. Bust to left; face ¾ left. 7.14×6.4 ins.

Ins.: *Waldo & Jewett pinx. | A. B. Durand. | Inciso in America, nel mese d'Agosto 1820, dal suo Amico Michele Pekenino Architetto, nativo della*

Sallassa Contrada | nelle malsane vicinanze di Cortereggio Terra situate a pie dell Alpi in riva alla Baltea. [2439]

195a 11. Same portrait, but a ruled rect. about oval. Relettered, *Bolivar, | General Y Presidénte De La Republica. | De | Colombia. | Favria P. —S[t] Giorgio Sc.*

196 Stephen Gano.

Stip., rect. frame. Half-length; seated in library at table to right; face front; drapery behind head. 8×7 ins.

Ins.: *Joseph Partridge del.*—(Copyright, 1822.)—*M. Pekenino sc. | Published by S. Luther. | Rev. Stephen Gano A.M. | Pastor of the first Baptist Church in Providence, Rhode Island.* [2443]

Peter Pelham (Died in 1751)

Born in England and achieved a reputation there as an engraver of portraits in mezzotint before he came to Boston, before 1727. In Boston he painted and engraved portraits and taught school. He married in Boston—as his second wife, the widow of Richard Copley and the mother of the American artist John Singleton Copley.

197 Cotton Mather.

Mez., oval in rect. Half-length; curled wig; face front. 11.15×10.10 ins.

Ins.: *Cottonus Matherus | S. Theologiæ Doctor Regiæ Societatis Londinensis Socius, | et Ecclesiæ apud Bostonum Nov=Anglorum nuper Præpositus. | Ætatis Suæ LXV, MDCCXXVII.—P. Pelham ad vivum pinxit ab Origin Fecit et excud.* [2469]

198 Thomas Prince.

Mez., oval in rect., paneled. Half-length; slightly to right; bands; cloak over left shoulder. 11.13×9.9 ins.

Ins.: *Jno: Greenwood Pinx.—P. Pelham fecit.* | *Thomas Prince A. M.* | *Quintus Ecclesiæ Australis Bostonii Novanglorum Pastor, e Collegii Harvardini* | *Cantabrigiæ Curatoribus, Samuelis Armigeri Filius et Thomæ A. M. denati Pater* | *Printed for & Sold by J. Buck at ye Spectacles in Queen-Street Boston. 1750* [2472]

199 Mather Byles.

Mez., oval in frame. Full bust, in gown; face front. 5.7×4.7 ins.

Ins.: *Mather Byles A.M. et V:D.M.* | *Ecclesiæ apud Bostonum Nov-Anglorum Pastor.* | *P. Pelham ad vivum pinx. & fecit.* [2461]

200 William Cooper.

Mez., oval in paneled rect. Nearly half-length, in robes, wig and bands; face ¾ left. Plate-mark, 13.12×9.14 ins.

Ins.: *I. Smibert Pinx.—P. Pelham fecit* | *The Rev Mr William Cooper* | *of Boston in New England Æt. 50. 1743.* | *Printed for & sold by Stepn Whiting at ye Rose & Crown in Union Street Boston* [2464]

Oliver Pelton (1798-1882)

Born and died in Connecticut. He was a pupil and then a partner of Abner Reed, in Hartford, Conn. From 1827 until some time after 1836 he was in business in Boston as a general and bank-note engraver.

201 J. Fenimore Cooper.

Line, rect. frame decorated. Nearly half-length to front; face ¾ right. 6.8×5.10 ins.

Ins.: *M. Mirbel Pt—O. Pelton Sc.* | *The Author Of "The Spy."* | *J. Fenimore Cooper* (auto.) | *Published by Allen and Ticknor Boston. 1833.* [2485]

Robert Piggot (1795-1887)

Born in New York; died in Maryland. Piggot was a pupil of David Edwin; and with his fellow-apprentice Charles Goodman he later formed the firm of Goodman & Piggot. In 1823 he abandoned engraving and became an Episcopal clergyman; though he engraved a few plates after this date.

02 Daniel McJilton.

Stip., rect. Full bust; face ¾ right. 4.12×3.15 ins.

Ins.: *Jas Jackson, Pinxt—Rev. Robt Piggot, Sculpt | Revd Danl McJilton. | Home Missionary of the Methodist Episcopal Church | of the City of Baltimore.* | [2542]

03 Timothy Pickering.

Stip., rect. Full bust; face ¾ left. 5×4.3 ins.

Ins.: *Timothy Pickernig* (sic) *Esqre | From the original Painting of Gilbert Stuart, in | the possession of Thomas Donaldson Esqr | Engraved by the Revd Robert Piggott. D.D. Professor of Graphics | as applied to Literature Science and Art. Baltimore 1856. | Proof.* | [2543]

James Poupard (1772)

Came to Philadelphia, "from London," in 1772, as an engraver, jeweler and goldsmith. He was working in New York as late as 1814.

04 Oliver Goldsmith.

Etch., circular. Head; profile, right. Diam., 3 ins.

Ins.: over, *Engraved for the Pennsylvania Magazine. To Face Page 42.* | under, *Doctor Goldsmith.—Js Poupard fcult* [2551]

205 American Philosophical Society, Philadelphia.

Impression of a seal of the above society. Circular; Minerva seated amid diverging rays; to left, two men standing under a tree. Around circle, "Seal Of The Americ. Philos. Society Held At Philad"; beneath, "Nullo Discrimine | MDCCLXIX"

Ins.: in center of base, *I. P.* [ ]

John Francis Eugene Prud'homme (1800-1888+)

Born on the Island of St. Thomas; died in Georgetown, D. C. He was brought to New York in 1807 and learned to engrave with his brother-in-law Thomas Gimbrede. After 1852 he was chiefly engaged in banknote work, and from 1869 to 1885 he was in the employ of the Treasury Department at Washington.

206 Dewitt Clinton.

Stip., rect. Three-quarter length; seated to front; face front; right hand to face. 16.8×13.2 ins.

Ins.: *Chas Ingham Pinxt—E. Prud'homme sculpt | His Exy De Witt Clinton | Governor of the State of New York. | New York, 1832 Published by Munson Bancroft 389 Broad Way.* [2563]

207 David Porter.

Stip., vign. Full bust, in uniform; face ¾ right.

Ins.: *J. Wood del—Prud'homme ScNY | Capt David Porter | of the U. S. Navy.* [2601]

W. Ralph (1794)

Born in England; came to Philadelphia in 1794 and worked in that city until 1808. He was a poor engraver and did very little signed work.

08 Business Card of W. Ralph.

Line, oval in rect. A cupid standing to left on cloud holding a scroll inscribed, "Engraving | in the | Various | Branches |" Under left arm an oval inscribed, "Ralph | Engraver | From | Birmingham |." 3.7×2.11 ins.

Ins.: *W. Ralph Sculp* [ ]

Ralph Rawdon (1813)

Born and died in Connecticut; and worked in Cheshire, Conn., with Thomas Kensett. He later removed to Albany, N. Y., and for some years he was in the banknote and general engraving business in that city.

09 Death of James Lawrence.

Line, rect. Six figures on the deck of a ship; above on mast, "Don't Give Up The Ship." 9.15× 13.12 ins.

Ins.: *Engraved by R. Rawdon. | The Death of Cap[t] James Lawrence on board the Chesapeake June 1[st] 1813 | Published & Sold by Shelton & Kensett, Cheshire, Connecticut, June 1[st] 1814.*

[2641]

Abner Reed (1771-1866)

Born in Connecticut; died in Ohio. He was a self-taught engraver, working in Hartford and at East Windsor, and some well known American engravers were among his apprentices.

10 Samuel Buell.

Stip., oval frame. Full bust; face ¾ left. 3.10×2.14 ins.

Ins.: *Drawn & Engraved by A. Reed; from an Original Portrait. | Rev. Samuel Buell, D. D.*

[2647]

211 Jonathan Edwards.

Mixed, oval of three lines. Full bust; face front. 3.13×3.1 ins.

Ins.: *Drawn & Engraved by A. Reed, from an Original Portrait by Moultrop.* | *Rev. Jonathan Edwards, D. D.* | *President Of Union College.*

[2650]

Paul Revere (1735-1818)

Born and died in Boston. He was the son of a silversmith, and thus learned to engrave upon metal, though he was also a famed maker of silverware himself. His patriotic career is well known.

212 John Hancock.

Line, oval. Knight to left; Liberty to right of oval, trampling on an English soldier; above, Fame with a trumpet. Bust; face ¾ left. 4.3× 3.11 ins.

Ins.: over, *N° V—Engraved for Roy^l American Magazine—Vol. I* (March, 1774) | *P Revere fc* | *The Hon^ble John Hancock. Esq^r* [2668]

213 The Bloody Massacre.

Line, rect. 7.14×8.11 ins.

Ins.: over, *The Bloody Massacre perpetrated in King-Street Boston on March 5^th 1770, by a party of the 29^th Regt.* | under, *Engrav'd Printed & Sold by Paul Revere Boston* | three columns of six lines each | *The unhappy Sufferers were Mess^s Sam^l Gray, Sam^l Maverick, Jam^s Caldwell, Crispus Attucks, & Pat^k Carr* | *Killed. Six wounded; two of them (Christ^r Monk & John Clark) Mortally—* [2675]

214 Boston, Ships Landing Troops.

Line, rect. View of Boston and wharves from water front; eleven ships and boats landing troops. 9.14 × 15.10 ins.

Ins.: on scroll at top of plate, *A View Of Part—Of The Town Of—Boston In New-England—And Brittish Ships—Of War Landing—Their Troops 1768* | in ornamental cartouch in lower right hand corner, *To the Earl of* | *Hillsborough His* | *Majest^{s} Sec^{y} of State for* | *America This View of* | *the only well Plan'd* | *Expedition, formed for* | *supporting y^{e} dign* | *ity of Britain* | *& Chastising y^{e} insolence* | *of America, is hum'y Ins* | *crib'd.* | under inner rect. four lines of explanatory matter | *Engraved, Printed & Sold by Paul Revere, Boston.* [2676]

215 Gardiner Chandler.

Book-plate; armorial; Chippendale. 2.9×2.6 ins.

Ins.: over, *N^{o}* | motto ribbon empty | *Gardiner Chandler* | *P Revere fculp* [ ]

216 Jared Ingersoll.

Book-plate; armorial; Chippendale. Plate-mark, 3.3×2.9 ins.

Ins.: motto, *Fama Sed—Virtus Non—Moriatur* | *Jared Ingersoll Esq^{r}* | *of New Haven Connecticut.* [ ]

Ascribed to Paul Revere.

John Roberts (1768-1803)

Born in Scotland; came to New York in 1793, and died there. He engraved and painted miniatures and portraits.

217 Napoleon Bonaparte.

Stip., oval. Full bust, in uniform; profile to right. 3.4×2.9 ins.

Ins.: *Roberts sc.* | *Napoleon Bonaparte* | *Pub. by Brown & Stansbury No. 114 Water St. N. York.* [2700]

William Rollinson (1762-1842)

Born in England; died in New York. Rollinson was probably a silversmith who came to New York before 1789. He rapidly improved as an engraver; and after 1811 he was chiefly engaged in the banknote business.

218 Alexander Hamilton.

Stip., rect. Three-quarter length; standing by table; right hand extended; face ¾ left. 17.19× 13.10 ins.

Ins.: *Painted by Archd Robertson 79 Liberty St— Engraved by Wm Rollinson 27 Pine St | Alexander Hamilton, | Major General of the Armies of the United States of America, Secretary of the Treasury &c. &c. | New York Septr 1st 1804. Published at the Columbia Academy of Painting 79 Liberty St & by William Rollinson 27 Pine Street.* | (Copyright, Aug. 28, 1804.) [2709]

219 Alexander Hamilton.

Original india-ink drawing of Alexander Hamilton by Archibald Robertson; and from which the above plate was engraved.

220 View of New York.

Aquatint, rect. 13.8× 19.8 ins.

Ins.: *Drawn by John Wood—Engd by W. Rollinson. | New York from Long Island | Published by J. Wood & W. Rollinson, New York. February 14th 1801.* [2723]

Bernard Romans (1720-1784)

Born in Holland; died at sea. In 1755 he came to the American Colonies as a surveyor and botanist. He entered the American service at the outbreak of the Revolution, but resigned in 1778 and went to England. He was a self-taught engraver, judging by his work.

221 Battle of Bunker Hill.

Line, rect. Battle scene. 11.1 × 16.3 ins.

Ins.: over, *1. Boston—2. Charlestown—3. Breed's hill—4. Provincial Brestworks—5. Retreating Regulars—6. Frigate—7. Somerset—8. Broken Officer (?)—9. General Putnam* | *References* | below rect., *B: Romans in Ære incidit* | *An Exact View of The Late Battle at Charlestown June 17th 1775.* | *In which an advanced party of about 700 Provincials stood an Attack made by 11 Regiments & a Train of Artillery & after an Engagement of two hours Retreated to their Main Body at Cambridge* | *Leaving Eleven Hundred of the Enemy Killed and Wounded upon the field.* [2732]

222 Seat of Civil War in America.

Line, rect. Map from Boston to Providence. In lower right hand corner, "A View of the Lines thrown up, on Boston Neck: by the Ministerial Army"; "References" in seven lines. 14.5 × 17.1 ins.

Ins.: *To the Hone Inº Hancock Esqre President of ye Continental Congress.* | *This Map of the Seat of Civil War in America is Respectfully inscribed* | *By his Most Obedient Humble Servant— B. Romans.* [2733]

Charles B. J. F. de St. Memin (1770-1852)

Born and died in Dijon, France. St. Memin came to Canada in 1793 and soon after to New York. As a means of supporting himself he introduced here the "physionotrace" of Edme Queneday of Paris. By this device he exactly reproduced on any desired scale, the human profile; he then finished the head in crayons, and from this finished portrait he made with a pantagraph a much reduced profile which he engraved. He made about

800 of these small portrait plates, traveling from Boston to Charleston for this purpose. He returned to France in 1814, and from 1817 until his death he was the Director of the Museum in Dijon.

223 Davis Old.

Original crayon drawing by St. Memin of Davis Old, State Senator and iron-master of Pennsylvania; with original frame and enameled and gilded glass. [ ]

224 New York City.

Dry-point etch., rect. 12.13 × 18.10 ins.

Ins.: in body of print, *S^t Memin del et sculp^t | 1796* | below rect., *View of the City of New York, taken from Long Island.* [2735]

225 New York City.

Dry-point etch., rect. 12.11 × 18.7 ins.

Ins.: none. [2736]

One impression of this plate is lettered in ink, "View of the City and Harbour of New York. | taken from Mount Pitt | the Seat of John R. Livingston Esq^e."

226 Plan of the Siege of Savannah.

Line, rect., map. 8.5 × 9.2 ins.

Ins.: *S^t Memin sculp.* | *Published by C. Smith New York* [2737]

227 S. W. Dana.

Mez., circular. Bust; profile, right. Diam., 2.3 ins.

Ins.: none. [ ]

228 Benjamin Huger.

Mez., circular. Bust; profile, right. Diam., 2.3 ins.

Ins.: none. [ ]

229 Thomas Jefferson.

Mez., oval. Full bust; profile, right. 2.14×2.5 ins.
Ins.: none. [ ]

230 Nahum Mitchell.

Mez., circular. Bust; profile, right. Diam., 2.3 ins.
Ins.: none. [ ]

231 Davis Old.

Mez., circular. Bust; profile, right. Diam., 2.3 ins.
Ins.: *Drawn & engd by St Memin Philada* [ ]
No. 223 is the original crayon drawing from which this is made.

232 S. D. Purviance.

Mez., circular. Bust; profile, left. Diam., 2.3 ins.
Ins.: none. [ ]

233 C. B. J. F. de St. Memin.

Mez., vign. Full bust; profile, left. Plate-mark, 2.12×2.10 ins.
Ins.: none. [ ]

John Sartain (1808-1897)

Born in London; died in Philadelphia. He was taught to engrave in London and came to the United States in 1830. He established a very extensive engraving and publishing business in Philadelphia.

234 Charles Chauncey.

Mez., rect. Half-length; seated to left; face ¾ left; hands clasped on lap. 9.11×7.9 ins.
Ins.: *Painted by T. Sully.—Engraved & Printed by J. Sartain.* | *Ch. Chauncey* (auto.) [ ]

235 William Penn.

Mez., rect. Full length; standing to right; face ¾ right; hat on head; right hand holding a charter resting on a rock; left hand by side holding a glove. In right background, the Treaty Tree, four Indians, etc. 20.12×15.14 ins.

Ins.: *Painted by H. Inman.—Phil^a Published by Ja^s S. Earle, Carver & Gilder, 16 South Fifth St^t —Engraved & Printed by J. Sartain | 391 Race Street Philad^a | William Penn. | From the original Picture painted for the Society for Commemorating the landing of William Penn on the shores of the Delaware, October 1682.* [ ]

236 Patriotism and Age.

Mez., rect. Half-length; bare-headed; face front; full beard; holding staff in right hand; and with left hand holding hat to breast. 8.12×7.5 ins.

Ins.: *Engraved by J. Sartain from the Original Picture by Neagle Philadelphia. | Patriotism And Age. | Proof | Printed by Thomas & Winship.* [ ]

This is the first mezzotint engraved by John Sartain after his arrival in the United States in 1830. This print is inscribed in pencil, "Henry B. Pearson Esq. from his friend, the painter."

Edward Savage (1761-1817)

Born and died in Massachusetts. He was originally a goldsmith; but soon turned his attention to art; he studied in London and there learned to engrave in mezzotint and in stipple. Along with Charles Willson Peale, he ranks as one of the first American-born engravers of real merit.

237 Benjamin Franklin.

Mez., rect. Three-quarter length; seated; face ¾ left; right thumb to chin. 18.1×14.1 ins.

Ins.: *D. Martin pinxt—E. Savage sculpt | Benjamin Franklin L. L. D. F. R. S. | London. Published Septr 17. 1793 by E. Savage, No 50, Hatton Garden.* [2745]

238 Thomas Jefferson.

Mez., rect. Full bust; face ¾ right. 9.7×7.15 ins.

Ins.: *E. Savage Pinx & fc.—Philada Published June 1, 1800. | Thomas Jefferson.* [2746]

239 David Rittenhouse.

Mez., rect. Half-length; seated at table to left; face ¾ left; both hands on chart on table; telescope to left. 17.13×13.12 ins.

Ins.: *C: W: Peale Pinxt—Philada Pub: Decr 10th 1796 by E: Savage.—E: Savage Sculpt | David Rittenhouse, L. L. D. F. R. S. | President of the American Philosophical Society.* [2748]

240 Benjamin Rush.

Mez., rect. Full bust, to right; face ¾ right. 13.8×11.3 ins.

Ins.: *Painted & Engraved by E. Savage | Benjamin Rush, | Professor of Medicine in the University of Pennsylvania. | Philada Published by E. Savage Feb: 6. 1800.* [2749]

Stephen Alonzo Schoff (1818-1905)

Born and died in Vermont. He was a pupil of Oliver Pelton and Joseph Andrews, and he became an admirable line-engraver. He was chiefly engaged in banknote work.

241 William Penn.

Line, rect. Full bust, in armor; face ¾ right; inscription back of head. 8.4×6.13 ins.

Ins.: *S. A. Schoff Sc. | From the original portrait of William Penn. | which his grandson Granville*

Penn of Stoke Poges Esq. presented in 1833 | to The Historical Society of Pennsylvania. | Wm Penn (auto.) [ ]

C. Schwarz (1814)

Career obscure; but he was engraving in Baltimore in 1814.

242 James Kemp.

Stip., rect. Half-length, in full robes; standing to right at pulpit; face nearly front; right hand on book on desk. 12.2×9.7 ins.

Ins.: *Rembt Peale Pinxt—C: Schwarz sc: Balt: | the Rt Revd James Kemp, D.D. | Suffragan Bishop of the Protestant Episcopal Church in | Maryland. | W. H. Freeman Scripsit et Sculpt* [2767]

John Scoles (1793)

Was located in New York in the general engraving business from 1793 until 1844. He was also a bookseller at times.

243 Thomas Muir.

Line, rect. Full length; standing; face ¾ left; right arm extended holding papers; left arm across body; small desk, pen and ink, book, etc. to left. 5.14×4 ins.

Ins.: over, *Engraved for S. Campbell's Edition of Muir's Trial* | under, *Scoles sculp. | Thomas Muir Esq Younger | of Huntershill* | [2798]

Frontispiece to "An Account of the Trial of Thomas Muir," etc. New York. Samuel Campbell, 1794.

Robert Scot (1781)

Scot came to Philadelphia in 1781, as "late engraver to the State of Virginia." He was originally a watchmaker and probably a self-taught

engraver. In 1793 he was appointed the first engraver in the newly established United States Mint, and held that office until his death in 1824.

244 Investment of Yorktown, Va.

Line, vign., map. In base a long description in a cartouche surrounded by military emblems. Above, "References" and a dedication, "To His Excellency Gen^{l} Washington | Commander in Chief of the Armies of the | United States of America. | This Plan of the investment | of York and Gloucester has been sur | veyed and laid down, and is | Most humbly dedicated by his Excellency's | Obedient and very humble servant, | Sebast^{n} Bauman, Major | of the New York or 2nd Reg^{t} | of Artillery." 25.3 × 17.6 ins.

Ins.: in base, *R. Scot Sculp Philad. 1782* [2870]

245 The Society of the Cincinnati.

Line, rect. To left, an armed figure with American flag, trampling on British shield, drives Britannia and the British lion towards the sea. Above, the badge of the Cincinnati surrounded by divergent rays and clouds; below this, Fame with trumpet supports in right hand the obverse of the seal of the Cincinnati; the reverse of the seal is at the foot of a warrior. 7.6 × 4.8 ins.

Ins.: *Scot F.* [2869]

Frontispiece to "Proceedings of the Pennsylvania Society of the Cincinnati." Philadelphia, 1785.

Joseph H. Seymour (1791)

Probably born in Massachusetts, as he was in the employ of Isaiah Thomas in 1791. He was working in Boston in 1795, and in 1803–1822 he was located in Philadelphia.

246 John Hancock.

Line, oval in rect.; festoon and laurel leaves over oval; Hancock arms in title. Half-length in embroidered coat and waistcoat; face ¾ left. 9.14 × 8.5 ins.

Ins.: *Seymour delin fculp | His Excellency—John Hancock Esq^r | late Governor, and—Commander in Chief | of—the | Commonwealth of—Massachusetts.* [2871]

Samuel Seymour (1797)

He was located in Philadelphia as a general engraver from 1797 until 1823; in the latter year he accompanied Stephen H. Long on his exploring expedition to the Yellowstone region, and disappeared.

247 Mount Vernon, Virginia.

Etch., rect. 11.7×16.1 ins.

Ins.: *Drawn by W. Birch.—Engraved by S. Seymour | Mount Vernon, the seat of the late Gen^l G. Washington. | Philadelphia, Published March 15. 1812.* [2883]

Second state of the plate; the first was issued in 1804.

248 Schuylkill Bridge.

Line, rect. Bridge showing framework. In title below a view of the covered bridge. 11.9×16 ins.

Ins.: *Drawn by W. Birch.—Engraved by S. Seymour. | Schuylkill Bridge, High Street, Philadelphia.* | under small view, *The Bridge as it will appear when covered. | Published and sold by W. Birch, N^o 22 South Sixth Street, Philad^a May. 1805.* [2885]

James Smillie (1807-1885)

Born in Scotland; died at Poughkeepsie, N. Y. James Smillie was the son of a silversmith and he learned to engrave upon silver. He came to Quebec in 1821 and worked there as a general engraver until 1829, when he removed to New York. He was an admirable line-engraver of landscape, working largely after his own drawings.

49 American Harvesting.

Line, rect., landscape. 6.14 × 10.4 ins.

Ins.: *Painted By Jasper F. Cropsey.—Engraved By James Smillie.* | *American Harvesting.* | *Engraved from the original Painting in possession of the American Art Union.* | *Printed by J. Dalton* | *American Art Union 1851.* | (Copyright, 1851.)

[ ]

John Rubens Smith (1770-1849)

Born in England; died in New York. He was working as an engraver in Boston in 1811; was located in New York in 1816, and was in Philadelphia in 1835–1837. J. R. Smith engraved, painted portraits and taught drawing.

50 William Bainbridge.

Stip., oval. Full bust, in uniform; face ¾ left. 4 × 3.2 ins.

Ins.: *Williams Pinx.—I. R. Smith Sculp.* | *William Bainbridge Esq.* | *Commodore in the U. S. Navy.* [2916]

51 John Rodgers.

Stip., oval. Full bust, in uniform; face ¾ left. 4.5 × 3.6 ins.

Ins.: *Henry Williams pinx.—John R. Smith Sculpt* | *Commodore Rodgers.* [2929]

W. D. Smith (1829)

He was in the general engraving business in New York between 1835 and 1850.

52 Andrew Jackson.

Line, rect. Half-length, in uniform; face ¾ to left; cloak over left arm. 8.10 × 7.4 ins.

Ins.: *Smith sc.* | *General Andrew Jackson.* [2955]

253 W. W. Phillips.

Line, rect. Half-length; seated to left; arms folded; face ¾ left. 8.9×6.14 ins.

Ins.: *Waldo & Jewett.—Published At Smith's Engraving Room 174 Bd. Way. N. Y.—Wm. D. Smith* | *Rev. W. W. Phillips.* | *Proof.* | *Pastor of the First Presbyterian Church Wall Street.* [2960]

James Smither (1768)

Born in London; came to Philadelphia in 1768 as a general engraver on gold, silver, copper and steel. He is accused of counterfeiting paper money during the Revolution, and was attainted of high treason in 1778. He left Philadelphia with the British troops in 1777 and was working in New York until 1786, when he returned to Philadelphia and died about 1800.

254 John Adams.

Line, oval. Nearly half-length, to left; face ¾ left. 3.15×3.6 ins.

Ins.: *Painted by Copley—Engravd by J Smither* | *John Adams,* | *President of the United States of America.* | *Philadelphia, Publish'd Feby 15. 1797, by William Cobbett.* [2971]

255 John Dickinson.

Line, oval frame, ornad festoon at top. Three-quarter length; standing; face ¾ right; right elbow on book labeled "Magna Charta," holding in right hand a scroll inscribed, "Letters from a Farmer | to the Inhabitants | of the British Colonies." 6.2×4.10 ins.

Ins.: *The Patriotic American Farmer.* | J-N D-K-NS-N *Esqr Barrister at Law:* | *Who with Attic Eloquence and Roman Spirit hath Asserted* | *The Liberties of the British Colonies in America.* | four lines | *Printed for & Sold by R. Bell, Bookseller* | [2974]

256 Henry M. Muhlenberg.

Line, oval over base containing inscription; in rect. lined. Full bust; in wig, bands and robe; holding book in right hand; face nearly front. 6.8×4.1 ins.

Ins.: *Heinr. Melch. Mühlenberg, der heil. Schrift Doctor | und des Evang. luth. Minist. Senior. | geb. d. 6 Sept. 1711 gest. d. 7 Octob. 1787* [2980]

257 William Penn.

Stip., oval. Full bust; face ¾ right. 3.10×2.15 ins.

Ins.: over, *For the American Universal Magazine.* | under, *J. Smither Sculp.* | *William Penn,* | *From a drawing by Du Simitiere, esteemed* | *by Richard Penn, a good likeness.* | [2981]

258 Henry Hale Graham.

Book-plate; armorial; Chippendale; rect. 3.7×2.11 ins.

Ins.: motto, *Nec Habeo—Nec Careo—Nec Curo* | *Henry Hale Graham* | *I. Smither Sculp* [ ]

H. W. Snyder (1797)

Career obscure. Snyder was working in New York in 1797–1805; but he appears in Boston in 1807, and he did considerable portrait work for the Polyanthos, of Boston. He was working as late as 1816.

259 Samuel Stillman.

Stip., oval. Full bust; face front. 3.5×2.12 ins.

Ins.: *Johnson. pinx.—Snyder. Sc.* | *Revd Samel Stillman, D. D.* [2994]

T. Sparrow (1770)

Sparrow was located in Annapolis, Md., in 1770–1774, as an engraver of plates for paper money, book-plates, bill-heads, etc.

260 Maryland Paper Money.

I. Issue of March 1, 1770; signed "T. Sparrow Sculpt"
II. Issue of April 10, 1774; signed "T. S."
III. Issue of April 10, 1774; signed "T. Sparrow Sculpt"

[2998]

James W. Steel (1799-1879)

Born and died in Philadelphia. He was a pupil of Benjamin Tanner and George Murray. Steel was largely engaged in banknote engraving.

261 Gregory T. Bedell.

Line, rect. Half-length, in robes and bands; standing in pulpit; face front; left arm across body. 16.14×14.13 ins.

Ins.: *Engraved By James W. Steel From The Original Picture Painted By John Neagle.* | *Rev. Gregory T. Bedell D. D.* | *Printed by D. Stevens.* | *Rector Of Stᵗ Andrew's Church Philadelphia* | (Copyright, 1831.) [3001]

William Strickland (1787-1854)

Born in Philadelphia; died in Nashville, Tenn. Originally an architect, in 1809 he commenced to engrave in aquatint, to paint portraits and to design for other engravers. In 1820 he resumed his business of architect and built many prominent buildings in Philadelphia. He was also one of the early American railway engineers.

262 Stephen Decatur.

Etch. and aquatint. Full bust, in uniform; profile, left. Under bust, laurel branches and ribbon inscribed, "Free Trade &—Sailors Rights." 5.14×7.8 ins.

Ins.: *Design'd & Aquatinted—by Strickland* | *Commodore Decatur.* | *Destroyed the Frigate*

Philadelphia 1804—Captured & brought in the British Frigate Macedonian 1812. | *Philadelphia Published by John Kneass Copperplate Printer.* [3046]

263 Isaac Hull.

Aquatint, vign. Full bust, in uniform; face ¾ left; laurel branches below; and on ribbon, "First In Victory—First In Battle." 6.6×6.7+ ins.

Ins.: *Aquatinted by—W. Strickland* | *Captain I. Hull* | *Eluded the British Fleet July 1812—Captured the Guerriere Aug. 1812.* | *Published by John Kneass Phila* [3048]

264 Washington Hall.

Aquatint, rect. 10×15.11 ins.

Ins.: *Drawn by G. Strickland* | *Washington Hall* | *Philadelphia* | *Dedicated to the Washington Benevolent Society of Pennsylvania—by G. Strickland* | [3065]

Benjamin Tanner (1775-1848)

Born in New York; died in Baltimore. Tanner was engraving in New York in 1792; and came to Philadelphia in 1805, and remained in that city until 1845, as a general engraver, map-publisher and engraver of banknotes.

265 Francis Asbury.

Stip., rect. frame. Half-length; seated at table; face ¾ right. 13.9×10.7 ins.

Ins.: *Painted by J. Paradise.—Engraved by B. Tanner.* | *The Revd Francis Asbury,* | *Bishop of the Methodist Episcopal Church, in the United States.* | *Philadelphia; Published 27th March, 1814, by B. Tanner. No 74 South 8th Street.* | (Copyright, March 5, 1814.) [3082]

266 William Burkitt.

Line, oval frame in panel, on base containing name; arms under oval. Full bust, in robes; face slightly to right. 11.8×7.2 ins.

Ins.: *Gulielmus Burkitt, A. M.* | *B. Tanner sculpt N. York.* [3084]

James Thackara (1767-1848)

Born and died in Philadelphia. He was a pupil of James Trenchard and married his preceptor's daughter. He was for a time a partner of John Vallance.

267 Carpenters Company of Philadelphia.

Line, rect. In center, Liberty, with cap and pole and American shield, standing on a pedestal bearing the arms of the Carpenters Company; carpenter's square, plummet, dividers, etc., at base of pedestal. To right, two columns of large building showing, in right background, a pyramid, domed temple and shrubbery; to left, a domed building, and three-arched bridge. 5.5×8 ins.

Ins.: *J. Thackara fecit.* | *These are to Certify* | *that—has been* | *admitted a Member of the Carpenters* | *Company of the City and County of* | *Philadelphia Incorporated agreable to Law.* | *18—* | *Attest.* | *Secy—Prest* [3149]

Cornelius Tiebout (Died in 1830)

Born in New York of Dutch-Huguenot parentage. He was an apprentice to a silversmith and was engraving on copper in 1789. In 1793 he went to London and learned to engrave in stipple under English masters, and in 1796 he published in London his portrait of John Jay, which is probably the first meritorious portrait made by an American-born professional engraver, though the portrait painters Peale and Savage preceded him by a few years in similar work.

268 Thomas Truxton.

Stip., oval. Full bust, in uniform; face ¾ right. 8.12×7.2 ins.

Ins.: *A. Robertson Pinxt—C. Tiebout Sculpt* | *Commodore Truxton,* | *Of The* | *Navy Of The United States.* [3193]

Publication line cut off, "New York, Published by A. Robertson N° 79 Liberty Strt & C. Tiebout N° 28 Gold Street, | Novemr 20th 1799."

269 Children of Benjamin West.

Stip., rect. The older boy seated on ground towards left, with nude figure of younger boy before him kneeling on left knee; older boy has a dog under his left arm and holds up a puppy with his right hand.

Ins.: *Painted by B. West. R. A.—Engraved by C. Tiebout.* | *Portraits of the Sons of Benjn West.* | *Benjamin.—Raphael.* | *From an Original Picture —in the Possession of B. West.* | *Published by C. & A. Tiebout N° 250, Pearl Street, New York, Novr 20th 1796.* [3198]

270 William White.

Stip., rect. Half-length; seated to right; in robes; holding book in right hand; face ¾ right. 19×15.14 ins.

Ins.: *G. Stuart, Pinxit.—C. Tiebout, Sculpsit.* | *The Right Reverend William White, D. D.* | *Bishop of the Protestant Episcopal Church in the State of Pennsylvania.* | *Engraved from the Original Picture Painted by G. Stuart, in the Possession of Mr Thomas H. White.* | *Published 1st Jany 1805, by Benjamin Tanner Engraver N° 74 South Eighth Street, Philadelphia.*—(Copyright, 1804.) [3199]

271 Ann Eliza Bleecker.

Original copperplate engraved by Cornelius Tiebout, published by Riley & Adams, New York. [ ]

272 Valley Forge, Pennsylvania.

Stip., rect. View shows the ruins of the old forge, the mill-dam, buildings, etc. 4.1×6.6 ins.

Ins.: *Strickland del.—Tiebout sc.* | *Valley Forge.* [3233]

Elkanah Tisdale (1771-1834+)

Born and died in Connecticut. Tisdale was located in New York in 1794 as an "engraver and miniature painter," and he designed for other engravers. He worked chiefly in Hartford, Conn.

273 Nathaniel Greene.

Stip., oval. Full bust, in uniform; face ¾ right. 3.12×2.15 ins.

Ins.: *Tisdale fculpt* | *General Greene.* | *From an Original Painting.* | *Engraved for C. Smith New York.* [3253]

274 William Penn.

Line, oval. Full bust, to front; hat on head; face ¾ left. 3.15×3.1 ins.

Ins.: *Tisdale fct* | *Willm Penn.* [3255]

James Trenchard (1777)

Born in New Jersey; died in England. He was an engraver and seal-cutter in Philadelphia in 1777. In 1787 he was the artistic member of the firm publishing the Columbian Magazine. He went to England in 1793 and remained there. Dunlap says he was a pupil of James Smither.

275 Mico Chlucco.

Stip., rect. frame resembling "logs," on base containing inscription. Bust; profile, left; headdress of wampum—band and feathers; tomahawk in right hand; feathered scepter in left.

Ins.: *Mico Chlucco the Long Warior | or King of the Siminoles | W: Bartram Delin. J Trenchard Sculp.* | [3275]

Frontispiece to Bartram's "Travels," Phila., 1791.

276 Nathaniel Greene.

Line, oval frame on rounded base; in rect. Full bust, in uniform; face ¾ left. Over oval, a ribbon; around bottom of oval, flags, palm branches and laurel; and on base, a draped cannon, sword, etc. 6.7×4.7 ins.

Ins.: over, *Engrav'd for the Columbian Magazine* | on base, *Majr Genl Greene.* | under rect., *Trenchard Sculp* [3274]

James Turner (Died in 1759)

Probably born in Boston; died in Philadelphia. He advertises in 1744, in Boston, as an engraver of copperplates, silversmith and seal-cutter. He came to Philadelphia in 1758; he engraved several large maps.

277 Isaac Watts.

Line, rect. frame. Half-length, in gown and wig; seated; face ¾ left; holding book in right hand. 5.13×3.9 ins.

Ins.: *Jas Turner Boston Sculp | Isaac Watts D. D. | Musas colimus feviores | Boston Printed for Rogers & Fowle in Queen Street and Joshua | Blanchard at the Bible and Crown on Dock Square MDCCXLVI* [3229]

Frontispiece to "Sermons on Various Subjects," etc., by I. Watts, D. D., 7th Edition. Boston, 1746.

278 View of Boston.

Type-metal, rect. View of Boston, with Indians in left foreground. 2.12×4.5 ins.

Ins.: over, *The American Magazine.* | in lower rect., *Turner | For March, 1746. etc.* [ ]

John Vallance (1770-1823)

Born in Scotland; died in Philadelphia. He came to Philadelphia about 1791; and was a member of the engraving firms of Thackara & Vallance and Tanner, Vallance, Kearny & Co. He was an excellent script-engraver on banknotes.

279 Hugh Blair.

Stip., rect. Full bust, in robes, bands and wig; face ¾ left. 3.11 × 3.2 ins.

Ins.: *J. Vallance Sc.* | *Hugh Blair, D. D.* | *Published by Hickman & Hazzard* | [3339]

Peter C. Verger (1796)

Born in France. P. C. Verger was in New York in 1794 as an "engraver on fine stone"; and his stay in this country was apparently short. The one plate bearing his name as engraver was probably engraved by a French engraver and imported by Verger and published by him in New York.

280 The Triumph of Liberty.

Line, rect. In center an obelisk on a rectangular base, with two urns inscribed "Franklin," "Montgomery"; and on base two rows of names commencing with "Hancock." In front of obelisk, Minerva, with flag and a shield with eagle, pours a libation on an altar; to right of Minerva, Plenty, Justice and Peace. Near center a column surmounted by a figure of Liberty holding out a wreath. In center foreground the "Hydra of Despotism" and a priest of Minerva. In right foreground, four kings fly in dismay from Liberty. 11.12 × 18.3 ins.

Ins.: *Drawn by Jn Frs Renault N. York September 1795—Engraved by P. C. Verger. November 1796* | *Triumph of Liberty* | *Dedicated to its Defenders in America.* | [3344]

First state; later state with long explanatory note issued in 1798.

G. J. Warner (1796)

Career obscure. He was working in New York in 1796; but the following is his only known portrait.

281 Anthony Wayne.

Mixed, vign. Full bust, in uniform; cocked hat on head; almost profile, left. 3.9×3.6 ins.

Ins.: *G. J. Warner f.* | *Gen Wayne.* [3349]

William Warner (1813-1848)

Born and died in Philadelphia. He was a portrait-painter and self-taught engraver in mezzotint.

282 Sir Charles T. Metcalfe.

Mez., rect. Half-length; seated to left; face nearly profile, left; double-breasted coat with decorated buttons; left forearm on arm of chair; star on left breast. 12.3×10.3 ins.

Ins.: *Painted by A. Bradish.—Engraved by W^m Warner. Philad^a* | *C T Metcalfe* (auto.) | *To The R^t Hon Sir Robert Peel* | *This Portrait of* | *Sir Charles T. Metcalfe, Bart.* | *Gov Gen^l Of British North America, Etc. Etc.—Proof.* | *By Permission Is Most Respectfully Dedicated.* | (Copyright, 1844) | *Published by R. W. S. Mackay Montreal.* [ ]

Thomas Wightman (1802)

Born in England and died in Boston, Mass. Wightman came to Boston about 1802, as he was then engraving in that city. He was later in the employ of Abel Bowen, of that city. He engraved a few book-plates.

283 Amasa Delano.

Stip., oval. Full bust; face nearly front. 4.5 × 3.5 ins.

Ins.: *T. Wightman Sc.* | *Capt Amasa Delano.* [3355]

Asaph Willard (1816)

First appears in Albany, N. Y., in 1816, as a bank-note and general engraver; and from 1819 to 1828 he was in business in Hartford.

284 Charles Wolfe.

Stip., vign. Full bust, in robes; profile, left. 3.11 × 3.12 ins.

Ins.: *A. Willard Sc.* | *Revd Charles Wolfe, M. A.* | *From a drawing by I. I. Russell.* | *Published by H. & F. J. Huntington 1828.* [3395]

H. Williams (1812)

Was a portrait and miniature painter, and probably a self-taught engraver, making only a few plates.

285 John Colby.

Stip., oval. Full bust; face slightly to left. 3.6 × 2.13 ins.

Ins.: *H. Williams pinxt et Sc.* | *John Colby.* | *Born Decr 9th 1787.* [3363]

Charles Cushing Wright (Died in 1854)

Born in Maine; died in New York. After 1812 he was a watchmaker in Utica, N. Y.; and in 1824 he was associated with A. B. Durand in New York in engraving dies for embossed work. He engraved a few plates in line, but later became an admirable die-sinker, and he did much work for the National and State governments.

286 Henry Rutgers.

Line, vign. Full bust; face nearly profile, right; long hair. 4.10×4.3 ins.

Ins.: *Henry Rutgers Esq: | Died Feby 17th 1830. Aged 85 Years. | Engraved by C. C. Wright from a Painting by H. Inman N. Y. | Published by Saml Maverick, N. Y.* | (Copyright, Feb. 20, 1830, by Samuel Maverick.) [3413]

Joseph Wright (1756-1793)

Born in New Jersey; died in Philadelphia. He was the son of Patience Lovell Wright, a modeller of heads in wax and was educated in art in London, and attained some eminence there as a portrait-painter before he returned to America in 1783. His etching of Washington is his only recorded plate.

287 George Washington.

Dry-point etch., oval. Bust, in uniform; profile to right; name on ribbon under bust. 2.9×1.15 ins.

Ins.: *G. Washington. | J. Wright Pinxt & Ft* [3418]

Joseph Yeager (1816)

Yeager was in the general engraving business in Philadelphia from 1816 to 1845, working largely for the book-publishers.

288 Battle of New Orleans.

Line, rect. Battle scene. Portrait of Andrew Jackson, in title, with military emblems. 13.4×19.8 ins.

Ins.: *West. Del.—J. Yeager fc. | Battle Of—New Orleans | And Death Of Major-General Pakenham | On the 8th of—January 1815. | Printed by Y. Saurman.—Copy Right Secure'd Accordg to Law—Published and Sold by J Yeager No 103 Race St Philada* | References in six and in seven lines to left and right of title. [3433]

EARLY AMERICAN BANKNOTE ENGRAVING

289 Perkins, Fairman & Heath.

Specimen plate of "patent hardened steel"; submitted in England in 1818, for preventing the forgery of banknotes.

290 Tanner, Kearny & Tiebout.

Specimen plate showing "an improved method of engraving banknotes"; made about 1815.

291 Murray, Draper, Fairman & Co.

Five Dollar Bill of the Marietta & Susquehannah Trading Co.; issued in 181–.

292 Fairman, Draper, Underwood & Co.

Five Dollar Bill of the Carlisle Bank (Penna.); issued in 1829.

293 Draper, Tappan, Longacre & Co.

Fifty Dollar Bill of the Mississippi & Alabama Rail Road Co., issued in 1838.

294 E. P. Whaites, New York.

Series of One, Two, Five and Ten Dollar Bills of Sylvester & Co.'s Office of Exchange, Discount & Deposit. 156 Broadway, New York; issued in 184–.

295 Danforth, Wright & Co.

Series of Five, Ten and Twenty Dollar Bills of the Virginia and Tennessee Railroad Company, Lynchburg, Va.; issued about 1840.

296 Bank of North America.

Engraved check of 1789; in which the "Cashier of the Bank" is directed to pay. As there was then only one bank in the United States, it was not necessary to name the bank in the body of the check.

PORTRAITS OF AMERICAN ENGRAVERS

297 Aitken, Robert (1734–1802)
Lithograph; private plate.

298 Anderson, Alexander (1775–1870)
Wood-engraving.

299 Barber, John W. (1798–1885)
Copperplate-engraving.

300 Birch, William (1785–1834)
Process, from painting by John Neagle.

301 Burt, Charles (1823–1892)
Steel, engraved by himself.

302 Childs, Cephas G. (1793–1871)
Lithograph, after drawing by H. Inman.

303 Chapman, John G. (1808–1890)
Process, after photograph.

304 Cheney, John (1801–1885)
Water-color, after photograph.

305 Chapin, William (1802–1888)
Photograph, from life.

306 Darley, F. O. C. (1822–1888)
Etching, by H. B. Hall.

307 Doolittle, Amos (1754–1832)
Engraving, after portrait.

308 Durand, Asher B. (1796–1886)
Etching, by Alfred Jones.

309 Fairman, Gideon (1777–1827)
Lithograph; private plate.

310 Gallaudet, Edward (1809–1847)
Photograph of miniature.

311 Gobrecht, Christian (1785–1844)
Photograph of miniature.

312 Hall, Henry B. (1808–1884)
Etching, by himself.

313 Harris, Samuel (1783–1810)
Etching.

314 Hamlin, William (1772–1869)
Photograph in 96th year of his age.

315 Hurd, Nathaniel (1730–1777)
Lithograph, from N. E. Magazine.

316 Huntington, Eleazer (1828)
Water-color, after engraving by himself.

317 Jackman, W. G. (1841)
Etching.

318 Joceylin, Simeon S. (1799–1879)
Process, after photograph.

319 Jones, Alfred (1819–1900)
Process, after photograph.

320 Johnston, David C. (1797–1865)
Pen-drawing, after etching by himself.

321 Lawson, Alexander (1773–1846)
Lithograph, after engraving by himself.

322 Longacre, James B. (1794–1869)
Process, after photograph.

323 Maverick, Peter (1780–1831)
Process, after painting by John Neagle.

324 Otis, Bass (1784–1861)
Process, after painting by himself.

325 Page, William (1811–1885)
Water-color drawing.

326 Peale, Charles Willson (1741–1827)
Process, after painting by himself.

Pekenino, Michele (1820) (See Durand)
Copperplate, by A. B. Durand.

327 Piggot, Robert (1795–1887)
Process, from photograph.

328 Perkins, Joseph (1788–1842)
Photograph.

329 Rawdon, Freeman (1804–1860)
Water-color, after photograph.

330 Revere, Paul (1735–1818)
Lithograph, from N. E. Magazine.

331 Rollinson, William (1762–1848)
Original silhouette; presented by him "to his friend Weaver, Oct^r 1809."

332 St. Memin, C. B. J. F. de (1770–1852)
Mezzotint, by M. Rosenthal.
See 233. Mezzotint by himself.

333 Savage, Edward (1761–1817)
Mezzotint, by M. Rosenthal.

334 Sartain, John (1808–1897)
Mezzotint, by himself.

335 Strickland, William (1787–1854)
Lithograph, by Albert Newsam.

336 Thackara, James (1767–1848)
Photograph of painting.

337 Welch, Thomas B. (1814–1874)
Process, after photograph.

AUTOGRAPHS OF ENGRAVERS

338 James Barton Longacre, A. L. S. 1824.

339 Tanner, Vallance, Kearny & Co., A. L. S. 1818.

340 James Trenchard, A. L. S. 1789.

341 James Akin, A. L. S. 1833.

342 William Rollinson, L.S. 1811.

343 Petition to the Senate of Pennsylvania, 1811; praying that Charles Willson Peale be permitted to retain his Museum in the State House in Philadelphia, and signed by the following engravers — among others: —

William Kneass
George Murray
William Charles
Francis Kearny
Cornelius Tiebout
William R. Jones
John Boyd.

A Catalogue

of

Etchings and Dry-Points

by

D. Y. Cameron

Exhibited at

The Grolier Club

29 East 32d Street

From April 24th to May 16th, 1908

THE ETCHINGS OF D. Y. CAMERON

THE etchings of Mr. D. Y. Cameron illustrate one of the most interesting traditions of the graphic arts; namely, the part which architecture has played in pictorial inspiration. To the painters of the Italian Renaissance the decorative motives available in the ruins of antiquity or in the buildings of their own time were a precious resource. They enthroned their Madonnas in surroundings often recalling the temples of paganism. An artist like Mantegna would see his figures as beneath the shadow of the monuments of ancient Rome. The Italians were likewise quick to see the picturesqueness to be got out of buildings painted more or less naturalistically in the background. They loved the distant view of some huddled hill town; they loved to humanize a religious subject by placing it in a landscape and indicating, near at hand, the white walls and rosy roofs of humble farms.

Certain Venetian painters were peculiarly effective in the exploitation of this latter idea. One of the first things noticed — and always enjoyed — by the student of prints, is this same alliance of architecture with the art of representation. Mr. Cameron, constantly turning to this or that edifice for his material, treads in the footsteps of the masters.

Those masters have been of many moods. Architecture in the engravings of Albert Dürer or in the woodcuts of Altdorfer is a realistic affair and counts chiefly in the background, where it heightens the interest of some hilly landscape. In the etchings of Claude a classical pile or fragment serves just to lend dignity to his composition, to deepen our sense of that grand style in which he conceived his stately pastorals. For Rembrandt, architecture was of importance only as it was part and parcel of an intimately felt scene in his native land. It was left to the modern etcher to saturate the building he elected to portray in his own temperament. Meryon looks at Paris out of sombrely romantic eyes. His countryman, Lalanne, sees the same city in lighter mood. His etchings of it have about them a kind of elegance, where those of

Meryon are enveloped in a fairly tragic atmosphere. Whistler, in his earliest period, was curiously faithful to the facts before him, but as time went on architecture became for him the excuse for weaving subtly beautiful webs of line. Mr. Cameron, profiting by his example in the formation of his style, has nevertheless treated architecture from a point of view which connects his work rather with that of Piranesi than with that of our American man of genius. That is to say, while he is avid of picturesqueness he has always a profound respect for the individuality of the building he has set out to commemorate. This is one great source of his charm, and of the interest of the present exhibition.

American collectors are not unfamiliar with his etchings. Since the publication of the Clyde set his work has steadily made its way here. This collection, however, has been arranged with a view to illustrating the scope of his art more fully than has hitherto been possible. It shows his artistic personality at full length, including in a number of instances plates in unique states or scarce impressions. A wide field is covered. Mr. Cameron has made more than two hundred prints and in search of subjects for them he

has often traveled far. Something may here be said about the career which has produced them. Mr. Cameron is a Scotchman, born in Glasgow in 1865. He is the son of a clergyman. At the outset circumstances were not altogether favorable to the development of his artistic tastes. For some years he was consigned to the "horrors and miseries of business," but he was released from these while still in the twenties, and his studies at the Glasgow Academy were so effective that as early as 1890 he was competent to bring out the set of Scottish scenes mentioned above. Thereafter he made rapid progress. In 1892 he published a group of etchings made in the north of Holland, and four years later he produced another set, this time souvenirs of Italian travel. From London he drew the material of the set dated 1900, on the survivals of the older parts of Paris he based the set of 1904, and in Belgium he developed the set of 1907. It is a voluminous record for a man to have put to his credit in less than twenty years.

Two points are especially noticeable in this mass of work. Mr. Cameron has been from the start a passionate connoisseur of the picturesque, whether wandering over

Europe for his material or looking for it at his door. He has found it alike in the romantic regions of the Continent and amid British scenes which have not always seemed to promise the glamor of romance. His success has been in large measure due to the element in his artistic character to which reference has already been made — his predilection for architectural effects. He extracts beauty from these when the building in question is austere to the point of grimness, as in the case of old Newgate Prison, or he captures the charm lying on the surface of his subject, as in the "Windmills, Zaandam." Light and shade are his best auxiliaries, whether he is studying the bleak medieval masses of Stirling Castle or is sketching a Rembrandtesque landscape like his "Border Towers." His work has been strengthened by the influence of the great Dutch master, and by that of the great modern, Whistler, but it is to its original tendency and to its ever increasing technical force that he has owed his establishment amongst the most advanced of his contemporaries. He is a member of the "Secessions" of Berlin and Munich, of the International Society, and of other important bodies in Great Britain. Medals have

been awarded to him at Paris, Brussels, Antwerp, Dresden, Munich and Chicago. He is still a young man and obviously many triumphs lie before him. On the evidence of this exhibition those triumphs may surely be prophesied.

ETCHINGS AND DRY-POINTS

BY

D. Y. CAMERON

FOR prints loaned for this exhibition by others than members of the Club, the Committee of Arrangements desires to thank Mr. D. Y. Cameron, Mrs. H. L. Pratt, Mr. Richard E. Dwight, Mr. J. S. Dutcher, and Messrs. H. Wunderlich & Co.

CATALOGUE

The sizes given are in inches. The numbers prefixed by W., are those of Wedmore's Catalogue of Cameron's Etchings. The prints are arranged chronologically.

1 **Burnmouth.**

A straggling village. To the left of the roadway, a street-lamp; at the right a telegraph-pole, near which is a sign, INTERNATIONAL EXHIBITION EDINBURGH. A suggestion of water in the foreground. At lower left: *D. Y. C.*

H. $5\frac{7}{8}$, W. $4\frac{3}{4}$ 1888

2 **Cliffs of Aberdeenshire.**

A stretch of the ocean dotted with fishing-boats. The cliffs in the foreground, in which there is a rift, extend to the left in the distance, where they form two bays. To the left a group of figures, and in the sky above, a

heavy cloud. Scratched in lower left: *D. Y. Cameron.* 1889.

H. $4\frac{1}{2}$, W. $9\frac{3}{8}$

3 **Smailholm Tower.**

In the foreground, a road in which two men are standing, disappears behind a clump of trees at the right. In the middle distance is a second clump, and, far off, the tower. In the lower left: *Smailholm tower. D. Y. Cameron.*

H. $4\frac{3}{4}$, W. $6\frac{3}{4}$

4 **The Tay at Kinfauns.**

The river occupies nearly all the foreground and middle distance, except at the right where a man is seated; behind him, a boat with two oars, which project over the bow; further off, a sketchy group of figures to the left of a boat-house. In the distance are hills, at the foot of which the river is lost to view. At lower right, near the man: *D. Y. Cameron.*

H. 7, W. $13\frac{1}{4}$

5 **Source of the Clyde.**

A wild moorland landscape. A grouse rises out of reeds in the foreground. *Source*

of the Clyde D. Y. Cameron, in lower left corner.

H. $5\frac{3}{4}$, W. $7\frac{3}{4}$

6 **Upper Clyde Valley.**

A low, flat valley through which winds a road. Two figures are walking toward a bridge; low hills at right and left and in the distance. The sun is setting, and flocks of birds are flying. In lower left corner: *Upper Clyde valley, D. Y. Cameron.*

H. $4\frac{7}{8}$, W. $8\frac{5}{8}$

7 **Clyde at Symington.**

A pleasing stretch of landscape studded with trees. The river occupies the foreground to the left; two cows are standing in the water. A road and high trees at the right; hills in the distance. In the lower left corner in two lines: *Clyde at Symington. D. Y. Cameron.*

H. $4\frac{7}{8}$, W. 9

8 **Tillietudlem.**

A deep glen with a stream winding through it. Heavy foliage on all sides, and over the

tops of the trees a late afternoon sky. At lower right, near the bottom: *Tillietudlem. D. Y. Cameron.*

H. $5\frac{7}{8}$, W. 8

9 **Bothwell.**

A wide stretch of river with well-wooded banks fills the centre and right of the plate; a house is seen through the trees on the right bank; in the left foreground young trees and tall rushes; the tops of two towers are in the distant background, and over them fluffy clouds. In the lower right: *Bothwell. D. Y. Cameron.*

H. $4\frac{7}{8}$, W. $9\frac{1}{4}$

10 **Victoria and Albert Bridges.**

A bridge with three spans crosses the centre of the plate, and the supports of a second bridge are seen through the arches of the first. A long ladder hangs from the parapet of the nearer bridge, and beside it is a row-boat with one occupant. Two tall factory chimneys are on the left, and a church-spire rises toward the centre. In lower right: *Albert Railway & Victoria Bridges, D. Y. Cameron.*

H. $6\frac{3}{4}$, W. $10\frac{1}{4}$.

11 **Glasgow Cathedral.**

The cathedral occupies the centre of the plate. In the foreground is a viaduct; trees are on the right and people coming out of the cathedral are crossing the open space in front of it. At the left a church and a large building with a cupola. In the lower left corner: *Glasgow Cathedral. D. Y. Cameron.*

H. 6, W. $9\frac{1}{2}$

12 **Broomielaw and Railway Bridge.**

The railway bridge crosses the centre of the plate; farther away, the Broomielaw bridge. Sailing-vessels lie at a dock on the right, and near them are two rowboats. High buildings are in the left distance. In the lower left corner: *Broomielaw & Railway Bridges;* in lower right: *D. Y. Cameron.*

H. $5\frac{7}{8}$, W. $9\frac{3}{8}$

13 **Glasgow Harbour.**

A quay; alongside, a steam-trawler and numerous figures; beyond, warehouses and many ships on both sides of the river. In lower left corner: *Glasgow Harbour, Landing the herring—D. Y. Cameron.*

H. $5\frac{3}{4}$, W. $9\frac{3}{4}$

14 **The Clyde at Govan.**

A busy scene of docks and shipping. At the right, a steamer approaches a pier on which are figures; a clock tower in the distance, near the centre. At lower left: *Clyde at Govan. D. Y. Cameron.*

H. $4\frac{7}{8}$, W. $9\frac{1}{2}$

15 **The Clyde at Cardross.**

The river at low tide. A woman is on the left shore, and farther along are a number of vessels. In the distance, a town and ships. The right bank of the river is precipitous. At lower left: *Clyde at Cardross. D. Y. Cameron.*

H. $3\frac{7}{8}$, W. $9\frac{3}{8}$

16 **Dumbarton.**

A landscape showing the rock of Dumbarton, behind which the sun is setting. A bridge crosses from the rock to a town on the left. At lower right: *Dumbarton—D. Y. Cameron.*

H. $5\frac{7}{8}$, W. $9\frac{3}{4}$

17 **Greenock.**

A near view of the town seen from the river. In the foreground several small vessels are at a quay, on which are a number of figures.

In the centre there is a tall tower, and farther away to the left a church steeple with a clock. In lower right: *Greenock. D. Y. Cameron.*

H. $7\frac{3}{4}$, W. $5\frac{3}{4}$

18 **Ardrossan and Ailsa in distance.**

Docks and shipping, ending at a pier, extend from left to centre. Ailsa is seen in the far distance. In the foreground is a stake and near it three gulls are flying. At lower left: *Ardrossan and Ailsa in distance;* at lower right: *D. Y. Cameron.*

H. $4\frac{7}{8}$, W. $8\frac{1}{4}$

19 **Ayr.**

A broad quay is in the foreground, and alongside of it a number of sailing-ships. A bridge crosses the river at the left, and a church-spire rises above the masts of the vessels. In the background, the town. In lower right: *Ayr. D. Y. Cameron—1889.*

H. $6\frac{3}{4}$, W. $11\frac{3}{4}$

20 **Arran.**

The island seen from a distance. In the foreground two birds are flying; a schooner is sailing toward the right, in a strong

breeze; in the distance three small sailing vessels; heavy clouds hang over the island at the right. At lower right: *Arran. D. Y. Cameron.*

H. $4\frac{3}{4}$, W. $9\frac{3}{4}$

21 **Lochranza, Arran.**

The loch at sunset. A tall building in the middle distance, and, nearer in the foreground, fishing-boats. The sun is setting behind the hills in the background. In the right distance a fleet of fishing-boats under sail. In lower right: *D. Y. Cameron — Lochranza Arran.*

H. $5\frac{7}{8}$, W. $8\frac{7}{8}$

22 **Sound of Kilbrannan and Entrance to Lochfyne.**

The sun is setting, and the loch with many fishing-boats is seen from a height. Great rocks are in the foreground at the right. At lower right, in two lines: *Sound of Kilbrannan & Entrance to Lochfyne—D. Y. Cameron.*

H. $5\frac{3}{8}$, W. $8\frac{5}{8}$

23 **Culzean Castle.**

Low tide. In the foreground, water and patches of earth, from which, at left, rises a

precipitous cliff, surmounted by a castle. In the distance, at right, several sailing-boats. At lower left: *Culzean Castle. D. Y. Cameron.*

H. $5\frac{7}{8}$, W. 9

24 **Ailsa.**

In the distance Ailsa rises, cone-like, from the sea; at the left, a schooner under full sail; far distant, toward the right, two sloops are sailing, and five or six birds fly close to the water, at left, near the schooner. *Ailsa. D. Y. Cameron*, in lower right.

H. 6, W. 9

25 **A Perthshire Village.** W. 1.

26 **Clyde near Carmyle.** W. 2.

27 **The Sands of Aberdeen.** W. 3.

28 **Dundee.** W. 4.

29 **Bennan.** W. 5.

30 **Perth Bridge.** W. 6.

31 **A Highland Kitchen.** W. 7.

32 **Greenock.** W. 8.

33 **Three Barrows.** W. 10.

34 **White Horse Close.** W. 11.

35 **The Beggar.** W. 12.

36 **Tweedside.** W. 13.

37 **Tayside.** W. 14.

38 **Houses of Parliament.** W. 16.

39 **Thames Wharf.** W. 17.

40 **Thames Warehouses.** W. 18.

41 **Thames Barges.** W. 19.

A. First state. Before "Dora" on the barge at the right in the middle distance; before the heavy shading on the posts and on the large barge in the foreground.

B. Second state. With the work lacking in the first state.

42 **Shopping.** W. 20.

43 **Across the Sands.** W. 22.

44 **The Veteran.** W. 23.

45 **Old Age.** W. 24.

46 **Westport.** W. 25.

47 **Greendyke Street.** W. 26.

48 **Old Houses, Greenock.** W. 27.

49 **Unicorn, Stirling.** W. 28.

50 **Stirling town.** W. 29.

A. First state.

B. Second state. The arched window in the church at the right is shaded. On the roof of the low house in the centre, a flock of pigeons has settled; in the foreground, near the house, three figures are standing. The shadows in different parts of the plate have been strengthened.

51 **Sunset.** W. 30.

52 **Begging.** W. 31.

53 **Broomielaw.** W. 32.

54 **Rowallan's Towers.** W. 35.

55 **The Stairs, Rowallan.** W. 36.

56 **Amsterdam.**

A slight sketch of the city from the river. A large building, the church of S. Nicolas, shows up prominently in the centre and the spire of the "Oude Kerk" rises a little farther off, to the right. There is much shipping, both in dock and in motion. In lower right-hand corner: *D. Y. Cameron 1892.*

H. $5\frac{3}{8}$, W. $10\frac{7}{8}$

57 **Alkmaar.** W. 38.

58 **The Y, Amsterdam.**

The river takes up most of the plate and is filled with shipping of all kinds. Numerous boats are moored at the left; above them, near the top, is the city. No signature.

H. $5\frac{1}{8}$, W. $3\frac{7}{8}$

59 **Van Og's.** W. 39.

A. First state. Size, $5\frac{1}{4} \times 8\frac{7}{8}$.

B. Second state. Two and one quarter inches have been cut from the top. The front of the warehouse at the extreme left has been worked over with vertical lines, and the shadow cast by the windmill is triangular in shape and covers more than half of the roof.

60 **Flower Market.** W. 40.

61 **Lady of Holland.** W. 41.

62 **The Dolphins.** W. 42.

63 **Zaandam Windmills.** W. 43.

A. First state. Before the close shading under the roof of the shed, and on the left side of it. The extreme right of the plate is white.

B. Second state. Under the roof, and at the left, is now shaded; horizontal lines at the right suggest a frame house. In lower left: *D. Y. Cameron 1892.*

64 **Oude Kerk, Amsterdam.** W. 44.

65 **Storm: Sunset.** W. 45.

66 **The Rokin.** W. 46.

67 **Van der Deevilij.** W. 47.

68 **Marij.** W. 48.

69 **The Arch.** W. 49.

70 **Dutch Damsel.** W. 50.

71 **Market Boat.** W. 51.

72 **Canal, Amsterdam.** W. 52.

73 **Jan.** W. 53.

74 **Dutch Farm.** W. 54.

75 **Windmill.** W. 55.

76 **Fisherfolk.** W. 56.

77 **Waves.** W. 57.

78 **Interior, Holland.** W. 58.

79 **Tabak en Sigaren.** W. 59.

80 **Corner in Amsterdam.** W. 60.

A. First state.
B. Second state.

81 **Utrecht.** W. 61.

82 **The Rembrandt Farm.** W. 62.

83 **Three Vagrants.** W. 63.

84 **Haarlem.** W. 64.

85 **Dutch Village.** W. 65.

A. First state.

B. Second state.

86 **The Palace, Stirling Castle.** W. 66.

87 **Interior, Perthshire.** W. 67.

88 **A Lowland River.** W. 68.

89 **Lecropt.** W. 69.

A. First state.

B. Second state.

90 **Landscape with Trees.** W. 70.

91 **Speyside.**

A sheet of water occupies the centre of the plate. In the left foreground a profusion of rushes; trees are on both banks in the middle distance; the sun is setting. *D. Y. Cameron* at lower left, among the rushes. A dry-point.

H. 4, W. 6 1893

92 **Border Tower.** W. 71.

93 **Old Houses, Stirling.** W. 72.

A. First state. The plate measures, H. $9\frac{3}{8}$, W. 8.

B. Second state. The plate now measures, H. $9\frac{3}{8}$, W. $5\frac{1}{2}$. It has been reduced by cutting one and one half inches off the left, and one inch off the right side.

94 **Tintoret's House.** W. 73.

95 **St. Mark's, Venice.** W. 74.

96 **Paolo Salviati.** W. 75.

97 **Ponte Vecchio, Florence.** W. 76.

A balustrade over the Arno at the right; the river at the left. The Ponte Vecchio with its three arches in the middle distance. To the right and left are houses. In the centre, in the distance, a tower rises above the bridge. At the bottom: PONTE VECCHIO, FLORENCE; under Florence: *D. Y. Cameron.*

H. 10, W. $13\frac{3}{4}$ 1895

A. First state, as described.

B. Second state. The plate is cut at both sides and top.

H. $8\frac{1}{4}$, W. $11\frac{3}{4}$

98 **Veronica.** W. 77.

99 **Bridge of Sighs.** W. 78.

100 **The Butterfly.** W. 79.

101 **Two Monks.** W. 80.

102 **Soldier of Italy.** W. 81.

103 **Venetian Fountain.** W. 82.

104 **The Monastery.** W. 83.

A. Before inscription.
B. With inscription.

105 **San Giorgio il Maggiore.** W. 84.

106 **The Palace Doorway.** W. 85.

107 **Father Ambrose.** W. 86.

108 **Venice from the Lido.** W. 87.

109 **Two Bridges.** W. 88.

110 **The Wine Farm.** W. 89.

A. First state.
B. Second state. The entire plate has been rebitten, giving an effect of aquatint in

the lighter parts; at the top, the plate is darkened, so that the beams of the roof are almost obscured.

111 **The Confessional.** W. 90.

112 **Pastoral.** W. 91.

113 **Via Ai Prati.** W. 92.

114 **Lady of Genoa.** W. 93.

115 **Landscape with Trees.** W. 94.

116 **Sketch of Venice.** W. 95.

117 **Porto del Molo, Genoa.** W. 96.
Second state.

118 **Farm Gateway, Campagnetta.** W. 97.
A. First state.
B. Second state.

119 **Church Interior, Venice.** W. 98.
A. First state. H. 11, W. $7\frac{7}{8}$.
B. Second state. The plate is cut on all four sides to H. $9\frac{5}{8}$, W. $4\frac{3}{4}$.

120 **Venetian Convent.** W. 99.

121 **The Title-page.** W. 100.

122 **Night.**

The draped figure of a woman with bowed head, representing Night, walks along a winding path leading toward the sun, which is setting; three birds hover above the figure. In the lower right: *D. Y. Cameron;* and in large letters at the bottom: NIGHT.

H. $4\frac{7}{8}$, W. $2\frac{1}{8}$ 1896

123 **St. Enoch's, Glasgow.** W. 101.

124 **Holyrood.** W. 102.

125 **The Smithy.** W. 103.

A. First state.

B. Second state. There are heavy horizontal dry-point lines on the rafters at the upper right corner; heavy dry-point shadows are between the scales at the right and above them; the shadow under the bench, at right, is carried further down.

126 **Dryburgh.** W. 104.

A. First state.

B. Second state. Heavy dry-point work is added above the walls, on both sides

of the doorway. The stone figure at the right, casts a shadow on the wall behind it. Additional lines in the immediate foreground.

127 **Ye Banks and Braes.** W. 105.

A. First state. There is dry-point work on the large tree, rushes, and boat at the left; horizontal dry-point lines cross the telegraph-poles, near the ground.

B. Second state. The dry-point work has been removed.

128 **Le Puits.** W. 106.

A. First state.

B. Second state.

129 **Dieppe Castle.** W. 107.

130 **Cour des Bons Enfants.** W. 110.

A. First state.

B. Second state.

C. Third state. Five long, horizontal lines are added in the centre foreground, beginning near the base of the pillar and extending toward the left. A number of long, vertical lines have been added at the left of the café.

131 **Gargoyles.** W. 111.

132 **The Vale of Clyde.** W. 112.

133 **The Palace of the Stuarts.** W. 113.

134 **Broad Street, Stirling.** W. 114.

135 **Boquhapple.** W. 115.

136 **Ledaig.** W. 116.

A. First state. A woman is washing clothes in the pool in the foreground.

B. Second state. The figure of the woman is covered with work and is merged into the bank of the pool; there is more shading in the lower right corner above *D. Y. Cameron 1897.*

C. Fourth state. The same as Wedmore's third.

137 **Venetian Palace.** W. 117.

138 **Custom House.** W. 118.

139 **Waterloo Place.** W. 119.

140 **The Tower.** W. 120.

141 **Horse Guards.** W. 121.

142 **Admiralty.** W. 122.

143 **Downing Street.** W. 123.

144 **Waterloo Bridge.** W. 124.

145 **Queen Anne's Gate.** W. 125.

146 **Henry the Eighth's Chapel.** W. 126.

147 **St. Paul's.** W. 127.

148 **Newgate.** W. 128.

149 **St. George's, Hanover Square.** W. 129.

150 **Roslyn.** W. 130.

151 **The Crucifix.** W. 131.

A. First state. The upper part of the column at left, above the pulpit, is shaded with horizontal lines.

B. Second state. Perpendicular lines are employed in the close work whereby the column is darkened.

152 **Saint Mark's: Number two.** W. 132.

A. First state. The effect around the window is that of diffused light.

B. Second state. The shadow around the window is darkened by regular straight lines, and below, by delicate complex dry-point work. Added lines on the floor, near the crowd of people, also behind the seated figure.

153 **Abbazia.** W. 133.

A. First state. Before the work mentioned in B.

B. Second state. There is heavy shading on the stone work below the ornamental door-frame, the effect of which is to form a broad step below the doorway. Heavier shading in the water.

154 **The Rialto.** W. 134.

155. **Siena.** W. 135.

156 **Venetian Street.** W. 136.

A. First state.

B. Second state.

157 **Joannis Darius.** W. 137.

158 **Ca D'Oro.** W. 138.

A. First state. The left side of the upper window, at the right, is not shaded.

B. Second state. The upper right window is now shaded. The shadows between the pillars in the upper balcony are strengthened by horizontal lines which do not exist in the first state.

159 **Saint Mark's: Number three.** W. 139.

A. First state.

B. Second state.

160 **Elcho on the Tay.** W. 140.

161 **Laleham.** W. 141.

162 **A Title-page.**

At top, "Old Masters at the Glasgow International Exhibition"; in the centre, a Madonna and Child in an ornamental frame, at the left of which is, AN. DOM., and at the right, 1901. The head of a cherub with wings on each side is under the Madonna and Child.

H. $7\frac{1}{8}$, W. $5\frac{5}{8}$ 1901

163 **Roslyn Chapel.** W. 142.

164 **Ponte del Trinita.** W. 143.
H. $6\frac{5}{8}$, W. $8\frac{5}{8}$

A. First state. There is slight dry-point work under the arch at the left.

B. Second state. There are several almost horizontal lines beneath the dry-point, which is now carried as far as the impost.

C. Third state. Many additional lines, some of them slanting, are added in the arch near the top.

165 **Doge's Palace, Venice.** W. 144.

166 **Chartres.** W. 145.

167 **Loches.** W. 146.

A. First state. Size of plate, H. $11\frac{7}{8}$, W. 6.

B. Second state. The plate has been reduced to H. $10\frac{1}{4}$, W. 5. Slight touches of added work all over the plate. In the lower left corner: *D. Y. Cameron.*

168 **Angers: Rue des Filles Dieu.** W. 147.

169 **Chinon.** W. 148.
H. $6\frac{3}{8}$, W. $7\frac{5}{8}$

170 **Cluny.** W. 149.

171 **Amboise.** W. 150.

172 **Place Plumereau, Tours.** W. 151.

173 **St. Laumer, Blois.** W. 152.

174 **Haddington.**

A receding street, in deep shadow in the foreground, and bright sunshine in the more distant part; trees appear above a wall on the right; on the left a dead wall terminating at a house with a massive round tower. *D. Y. C.* in the upper left corner.

H. $4\frac{3}{4}$, W. $4\frac{7}{8}$ 1903

175 **Montevilliers.**

A passageway or cloister, supported by heavy timbers, leads to a garden through a doorway. Three figures of women are seated at the left, within, and two are outside the doorway. A house with pointed roof is seen through the openings at the right.

H. $6\frac{3}{4}$, W. $8\frac{1}{4}$ 1903

176 **A Norman Village.**

In the centre, a wide street recedes downhill and turns to the right; a woman is seated in

the doorway of an old timbered house in the left foreground; a flight of worn steps is at the right, and above them a street-lamp projects from the corner of a house; a woman is at work under the lamp, and a short distance farther to the left another one is walking in the middle of the street. In the upper left corner: *D. Y. Cameron.*

H. $5\frac{1}{8}$, W. 7 1904

177 **Harfleur.**

A Renaissance doorway, at the right of which a figure is seated at a table, leads into a dark interior. Above it are three empty niches, that in the centre being much the largest. On the base of the porch at left, in two lines: *D. Y. Cameron. Harfleur 1903.*

H. $12\frac{1}{8}$, W. $7\frac{5}{8}$ 1904

A. First state. There is a figure standing inside the doorway.

B. Second state. The standing figure is removed.

178 **The Porch, Harfleur.**

A beautiful lofty Gothic porch, inside of which is a divided doorway leading into a church, and surmounted by a rich window.

A surpliced figure is in the right doorway, and there are three figures standing in the light of a side entrance in the left distance. At the extreme left, four inches from the bottom, is scratched: *D. Y. Cameron.*

H. 14⅞, W. 7½ 1904

A. First state. As described.

B. Second state. Half an inch is cut off each side of the plate; on the wall at the right is scratched *D. Y. C.*

THE PARIS SET

179 **Le Pont neuf, Paris.**

A bridge crosses the centre of the plate, and on it are a bus, a cab, and many foot-passengers; bathhouses, a barge, and a tree are in the left foreground; other barges lie alongside the quay at the right. The towers of Notre Dame rise above the houses on the left side of the river. On the bathhouse is *D. Y. Cameron,* at extreme left.

H. 6, W. 12¼ 1904

180 **Hotel Sens.**

On the left of a narrow street which widens in the foreground, stands the hotel. It has

three doorways, a turret at the right, and two gargoyles. In the centre, a street of high houses recedes in the distance, toward the right. *D. Y. Cameron* at upper left edge, outside of the octagonal form to which the plate was cut by the artist.

H. $11\frac{1}{8}$, W. $6\frac{1}{4}$ 1904

A. First state. As described.

B. Second state. The figure of a man stands on the sidewalk at the right; the space behind him is now heavily shaded by vertical lines.

181 **Rue des Barres.**

An old street of ancient houses close at hand, part of it in deep shadow and part in bright sunlight; a woman stands in a high doorway with large columns on each side; farther to the right is another woman on the sidewalk. Gargoyles project from a high building at the left; over a shop at the right is MEUBLES. ARN. At lower right: *D. Y. Cameron.*

H. $10\frac{1}{16}$, W. $6\frac{3}{16}$ 1904

182 **Restaurant Cavalier.**

In the centre of the building which occupies the whole of the plate, a wide archway gives

entrance to a court in which are two women; three figures are in a highly lighted passage-way in the rear; above the archway is a balcony, and to the right of it a street-lamp; over a window, at the left: L CAVALIER; at the right: RESTAURAN; below it a woman seated and a high plant in a pot; another plant, in a square box, is at the left.

H. $8\frac{1}{8}$, W. 9 1904

183 **St. Germain l'Auxerrois.**

Looking through a high open doorway, the church, tower, and houses with tall chimneys, at the left, appear as if framed. A number of women and one man are scattered in front of the church.

H. $12\frac{1}{2}$, W. $6\frac{1}{2}$ 1904

184 **Rue St. Julien le Pauvre.**

In the foreground, a dead wall, close to which a woman is walking; a tall building on the left casts a deep shadow on the gable of a house which juts out, and narrows the street where a woman and child are shaking hands on the sidewalk. Four figures in the distance.

An oval. *D. Y. Cameron* at lower left, outside of the oval.

Size of oval, H. $6\frac{7}{8}$, W. $5\frac{3}{8}$

Size of plate, H. $8\frac{1}{4}$, W. $6\frac{1}{2}$ 1904

185 **The Forth.**

The river emerges from behind two trees on the left bank and disappears at the right. The left bank runs from the right foreground to a hill in the distance at the left; there is high ground at the right and further off some houses and trees.

H. $3\frac{1}{4}$, W. $4\frac{7}{8}$ 1904

186 **Coldstream.**

A broad bend of the river occupies most of the plate, and disappears in the distance behind a clump of trees at the left, below which, in the foreground, a foliated branch is suspended over the water. Trees are all along the right bank; the outline of hills in the distance. A man and a woman near a boat at lower right; below them: *D. Y. C.*

H. 4, W. $5\frac{7}{8}$ 1905

187 **Sketch in Laroche.**

From a large, timbered house, a village street leads off to the left; a tree, and a

high wheel of some vehicle on the right side of the street; on the left, a lamp projects from a wall. Further off some people stand about. At the upper left edge: *D. Y. Cameron.*

H. 4, W. $5\frac{7}{8}$ 1905

188 **Old Saumur.**

Facing you, at right, are two quaint, timbered houses with shops; over that at right is VINS LIQUEURS, and over the other, AUGEREAU. From Augereau's shop a street recedes to the left; in it are several figures, and the right side is in high light. At upper left edge: *D. Y. C.*

H. $11\frac{7}{8}$, W. $9\frac{3}{8}$ 1905

A. First state. As described.

B. Second state. The plate is cut at the right and bottom to H. $10\frac{5}{8}$, W. $6\frac{3}{4}$. This size includes one eighth of an inch bevel all around. The light signature of the first state has been replaced by a heavier one.

C. Third state. The post in lower left corner has been removed and replaced by what appears to be two long, wide steps. Heavy dry-point work has been added in the left foreground. The

horizontal lines in the sky extend down an inch and one quarter from the top of the plate.

189 **The Sycamore.**

In the foreground the large trunk of an old tree with spreading branches; beyond are other trees, and the figure of a woman leaning to the left on a tombstone. In the lower right corner: *D. Y. C.*

H. $6\frac{1}{8}$, W. $4\frac{3}{4}$ 1905

190 **Robert Lee's Workshop.**

A boat-builder's shop in which two men are at work; through an open doorway, a river with a sailing-boat. At the left, a ladder leads to a loft, and in the foreground two planks rest on two trestles. In the lower left corner: *D. Y. Cameron.*

H. $11\frac{3}{4}$, W. $8\frac{5}{8}$ 1905

191 **The Workshop.**

The interior of a workshop with three windows; a man is at work in the recess of the centre one. At the left, a bench with a lathe, vise, etc. A table, on which are jars and some drapery, stands by the window at

the right, through which a man is seen; steps lead up to the centre window.

H. 12, W. $8\frac{1}{8}$ 1905

A. First state. As described.

B. Second state. The window at the right is heavily shaded so that the figure of the man outside is no longer seen New touches here and there all over the plate.

192 **John Knox's House.**

The house is in strong sunlight, and the other houses are in deep shadow. A monument is in the foreground and the narrow sidewalk is crowded with people. The worked part of the plate is octagonal in form. In the lower right corner: *D. Y. C.*

H. $8\frac{5}{8}$, W. $6\frac{1}{2}$ 1904

193 **Cambuskenneth.**

A landscape, with a sheet of water in the foreground. At the left a clump of bushes and two cows; behind them is a large tree. Near the centre, in the distance, a castle. Low, uneven banks are at the right. About halfway up the right side: *D. Y. C.* A dry-point.

H. $4\frac{3}{4}$, W. $7\frac{3}{4}$ 1904

194 **Murthly on the Tay.**

A wide sweep of the river. At the left, high banks and a clump of trees; near the trees, a boat with two men. To the right, another boat with two men, behind which, clumps of trees; hills in the distance. *D. Y. Cameron* at lower left. A dry-point.

H. $3\frac{3}{4}$, W. $10\frac{1}{8}$ 1905

195 **The Avenue.**

Two figures are in a roadway, which turns off to the left in the distance. On both sides of it large trees with dense foliage meet overhead. At lower left: *D. Y. C.*

H. $5\frac{3}{4}$, W. $6\frac{3}{16}$ 1905

196 **St. Merri, Paris.**

Looking through a richly carved, open, Gothic doorway, a dark interior is lighted by a window, only half of which is seen. Outside, to the left of the doorway, a girl is seated; on the wall above her, 73. On the right side, a carved figure of a saint. At lower right: *D. Y. C.*

H. $10\frac{1}{4}$, W. $4\frac{3}{8}$ 1906

197 **Berwick-on-Tweed.**

A wide stretch of water in the foreground

and middle distance. The city is near the top of the plate; a bridge and a viaduct are at the left, and at the right, two sailing-boats. *D. Y. Cameron* in lower left.

H. $6\frac{1}{4}$, W. $11\frac{1}{8}$ 1906

198 **Pluscarden.**

A well-preserved ruin is seen between two large trees. Two figures are seated at the right, and two others are standing further to the left, in the background.

H. $5\frac{7}{8}$, W. $4\frac{5}{8}$ 1906

199 **Robin Hood's Bay.**

Numerous boats and men are on the beach to the left; on the right, a single boat. Lofty sea-walls form a protection for the numerous houses on each side of a cove or bay. In the distance, to the left, are hills. The sea covers the whole of the immediate foreground.

H. $7\frac{1}{8}$, W. 12 1906

200 **The Canongate, Tolbooth, Edinburgh.**

The old prison is seen in the centre of a row of ancient buildings. A weather-vane is on top of the main tower, and a clock with two

curved supports stands out from the front of the building. A high, iron gateway and a gnarled tree are in front of the house at the right. At the upper right edge: *D. Y. Cameron.*

H. 12¼, W. 5¼ 1906

201 **Still Waters.**

A wide sweep of river in the foreground. Hills covered with large trees are on either side; other hills are in the distance. Heavy reflections in the river from the surrounding heights and trees. At the upper edge of plate, two and one quarter inches from the left: *D. Y. C.*

H. 6, W. 12⅛ 1906

THE BELGIAN SET.

202 **Notre Dame, Dinant.**

The interior of the cathedral. Chairs in the foreground, and four worshipers kneeling; at the left a pulpit surmounted by an angel blowing a trumpet; in the chancel, which is in heavy shadow, a crucifix brilliantly lighted from behind; high above it, three stained glass windows. At the lower edge, one and

one eighth of an inch from the left: *D. Y. Cameron.*

H. $13\frac{3}{8}$, W. $6\frac{5}{8}$ 1907

203 **The Belfry of Bruges.**

Looking through a narrow, dark street, the belfry is seen in high light; a group of figures on the pavement below, under an awning. At the upper left edge of the plate: *D. Y. Cameron.*

H. $14\frac{3}{4}$, W. $5\frac{1}{4}$ 1907

204 **The Gateway of Bruges.**

The gateway extends to the top of the plate. Looking through the archway, a street with lofty houses leads to a belfry in the distance. Two children are standing at the right, and a woman is passing through the gateway. In the lower left corner: *D. Y. Cameron.*

H. $12\frac{7}{8}$ W. $7\frac{3}{8}$ 1907

205 **Damme.**

Between trees in the immediate foreground is a church with a lofty tower, and small houses at the left of it. Trees, people, and a cow are in the vicinity. The church and tower are in high light and the sky is ex-

tremely dark; near a tree in lower left corner: *D. Y. C.*

H. $10\frac{1}{4}$, W. $7\frac{3}{8}$ 1907

206 **The Meuse.**

The river is in strong light and runs between high banks, which are in deep shadow. A fort-like structure surmounts the left, and a castle is on the right bank. At the top left edge of the plate: *D. Y. Cameron.*

H. $6\frac{3}{8}$, W. $14\frac{7}{8}$ 1907

207 **Dinant.**

A row of irregular and picturesque houses follows the sweep of the river Meuse from left to right; a bridge, only two arches of which are seen, is in the middle distance. People are seated at the tables of an open-air café, near the bridge. In the right distance are hills. *D. Y. Cameron* in lower left corner.

H. $7\frac{7}{8}$, W. 14 1907

208 **La Maison Noire, Bruges.**

Four houses seen close to. One is very dark and higher than the others; the house

to the left of it has a Gothic doorway, above and to right of which is a street-lamp; a woman is standing beside a table, inside the doorway, and another, with basket in hand, is walking towards the right. At upper left edge of the plate: *D. Y. Cameron.*

H. $12\frac{1}{4}$, W. $4\frac{3}{4}$ 1907

209 **Old Laroche.**

Looking through a large gateway, a village street winds off to the left. The houses, which are irregular in size, are mostly of three stories; two at the right have dormer windows; a post, with lamp attached, is in the centre of the street in the foreground. *D. Y. C.* at lower left.

H. $8\frac{1}{2}$, W. 10 1907

210 **A Valley of the Ardennes.**

The valley and surrounding hills are in deep shadow; a large, white house is at the left, above, and to the right of which, on the crest of the hill, are four houses close together. The sun is setting; the sky, which fills about three quarters of the plate, is luminous.

H. $6\frac{7}{8}$, W. 10 1907

211 **Laroche.**

An open space. Two trees and a post, also a group of three children, slightly indicated, outside the large gateway of the house at the left. A village street runs slightly to the right from where a woman and child stand in right foreground. Above, at top edge of plate: *D. Y. C.*

H. $6\frac{1}{4}$, W. $8\frac{1}{4}$ 1907

212 **Robin's Court.**

The dark interior of a court; on the right, two steps, near them a doorway; the light of a window or opening is on the left. A woman is walking out of the court; without, bright sunlight. In the distance the sea, and on it two sail-boats.

H. 7, W. $5\frac{1}{4}$ 1907

213 **Evening on the Garry.**

A river with trees on both banks; hills in the distance. Stones and boulders are suggested in the centre foreground; on one of them a man is seated. *D. Y. C.* in lower left corner.

H. 4, W. 6 1907

214 **Mar's Work, Stirling.**

Part of the front of a building with three doorways, the central one being much the largest, and having an arched top. Above them three elaborately carved coats of arms. Looking through the centre entrance, several figures are seen in sunlight at the top of a flight of steps. A woman and two children are sketched in a doorway at the right, and a woman is opposite the doorway at left. *D. Y. C.* in upper right corner.

H. $9\frac{7}{8}$, W. $6\frac{3}{4}$ 1907

A. First state. Before *D. Y. C.* Before the steps and figures in the centre doorway, and before the darkening of the wall at the left of it. The woman at the left is only slightly indicated.

B. Second state. As described.

215 **The Five Sisters, York Minster.**

An interior showing a lofty window, in five divisions. On each side are pillars; a man is seated at the base of one to the right. Numerous figures are below the window and two are seated in the left foreground in shadow. *D. Y. Cameron* in lower left,

in two places, one signature about an inch above the other.

H. $15\frac{1}{4}$, W. $7\frac{1}{8}$ 1907

A. First state. On the left, three of the shafts of the clustered columns nearest the window are little worked upon, and are in high light to the height of three inches from the floor.

B. Second state. The parts of the shafts, in high light in the first state, are now worked over and are in shadow, excepting a space of about one inch in height, by one quarter inch in width, beginning half an inch from the floor. A few lines of dry-point work have been added above the seated figure at the right. There are additional lines on the floor in the foreground.

C. Third state. Four shafts on the left are now in shadow.

D. Fourth state. Part of the floor under the window, and the shaft of the column nearest the window on the left, are in sunlight, which comes from the right.

216 **Afterglow on the Findhorn.**

The river, which occupies the whole of the foreground, winds toward and recedes behind hills in the background at right centre. Masses of trees are on each side; the hills are in deep shadow, and the rays of the setting sun are in the sky.

H. 9, W. 8 1907

217 **Old St. Etienne, Paris.**

Looking through the open doorway, from the outside, a window lightens the darkness of the interior. Over the richly carved doorway is a rose window, and flying buttresses are on either side of the tower; a woman with a basket on her arm is leaving the church. On the left, two and one eighth inches from the bottom: *D. Y. Cameron.*

H. $16\frac{3}{4}$, W. $8\frac{7}{8}$ 1907

218 **The Little Devil of Florence.**

A full-length, fantastic figure facing to the right with head inclined forward, mouth open and knees slightly drawn up. *D. Y. Cameron* at the right, four and one half inches from the bottom. A gargoyle.

H. $14\frac{3}{4}$, W. $8\frac{3}{4}$ 1908

CATALOGUE OF ETCHINGS

BY JOSEPH PENNELL

EXHIBITED AT

THE GROLIER CLUB

29 EAST 32D STREET

NOVEMBER 6TH TO 21ST

1908

THE DE VINNE PRESS

THE ETCHINGS OF JOSEPH PENNELL

THE prints collected in this exhibition embrace the entire working life of the artist. The earliest of them date from nearly thirty years ago, when Mr. Pennell was a student at the Pennsylvania Academy of the Fine Arts in Philadelphia, and was at the same time in the employ of the Reading Coal and Iron Company. No instruction in etching was then obtainable at the Academy, but Mr. Stephen J. Ferris was able to show the young beginner some of the secrets of technique, and he was also aided by having access to the print collection of Mr. James L. Claghorn. On the threshold of his career he was encouraged by commissions given to him by the Pennsylvania and New York Historical Societies.

He etched a number of plates in and around Philadelphia which strengthened his position and he was soon admitted to membership in the local Etching Club. He acted as secretary of the International Exhibition of Etching which was held at Philadelphia in the early eighties.

In the same period Mr. Pennell made a series of etchings of houses in New Orleans, to be reproduced as illustrations for the novels of Mr. G. W. Cable. He made some plates also for one or two other books and later visited Italy to etch the illustrations for the papers on Tuscan travel which Mr. W. D. Howells was then contributing to "The Century Magazine." These plates were reproduced for the purpose in wood engravings, but some of them were afterwards issued in portfolios. In due course Mr. Pennell's Italian, Philadelphian and New Orleans prints were issued again independently. In Europe, where he thenceforth developed his career,

he worked with Whistler, and though never a pupil of that master, was strongly influenced by him. Whistler showed him his methods and discussed them with him. Seymour Haden's etchings also appealed to him for a time, but left no permanent impression on his work.

In the spring of 1885 he commenced to work in London but for several years thereafter produced comparatively few plates, not taking up the needle seriously again until 1893, when he etched the highly picturesque motives to be found at Le Puy, the *Devil of Notre Dame*, and a number of other Parisian subjects. This return to etching was due to the intervention of Whistler, who was then in Paris, and, asking Mr. Pennell to help him print his plates, taught him all he knew about the art of printing. After that he made numerous plates in England, Italy, and Spain, one of his commissions being the illustration of a book on London by Mr.

Henry James. On this last mentioned task he is still occupied. The etchings of sky-scrapers done in New York date from the autumn of 1904. On the question of his methods Mr. Pennell has himself said: "In the beginning I etched my plates in the old-fashioned way and then had them printed by others; now I work as Whistler taught me to work and my plates are all printed by myself."

Mr. Pennell has been honored at many exhibitions here and abroad, receiving medals in Philadelphia, Chicago, Buffalo, St. Louis, Paris, Dresden, Liege, Milan, and Barcelona. His work as an etcher is represented in the public print collections of New York, Pittsburg, St. Louis, London, Bradford, Leeds, and Birmingham; in several Australian galleries; and in the museums of Paris, Berlin, Dresden, Karlsruhe, Leipsic, Venice, Barcelona, Budapest, Brussels, and the Uffizzi in Florence.

Mr. Pennell is an Associate of the Na-

tional Academy of Design, a Member of the Council of the International Society of Sculptors, Painters and Gravers, and sometime Fellow of the Royal Society of Painter-Etchers.

The plates of the following numbers are destroyed.

1	43	63	83	103	134
2	44	64	84	104	135
5	45	65	85	105	136
6	46	66	86	106	137
7	47	67	87	110	138
8	48	69	88	112	141
9	49	71	89	114	143
12	50	72	92	115	144
17	51	73	93	116	145
18	52	74	94	124	146
19	53	75	95	125	147
20	54	76	96	126	148
21	55	77	97	127	150
22	58	78	98	128	151
28	59	79	99	130	152
30	60	80	100	131	155
32	61	81	101	132	156
42	62	82	102	133	157

CATALOGUE

The subjects are exhibited as arranged by the artist.

London Plates

1 The Last of Old London; Cloth Fair.

a Proof in black ink.
b Proof in brown ink.

2 Cannon Street Station.

3 The British Museum.

a The first state.
b With much drypoint work throughout the plate, giving the effect of late afternoon.

4 The Founder's Tomb, Church of St. Bartholomew the Great.

5 The Long Water, Hampton Court.

6 Dull Street, Bloomsbury, Bedford Place.

7 Park Crescent, Langham Place.

8 On Clapham Common.

9 Cheyne Walk, Chelsea.

a Proof in bluish ink.
b Proof in light brown ink.

10 The Hall, Lincoln's Inn.

11 The Entrance to the Hall, Lincoln's Inn.

12 Old Court, Lincoln's Inn.

a Impression of the first state, in black ink.
b Second state.

13 The Duke of York's Column.

14 The Horse Guards.

15 Statue, Knightsbridge.

16 Lincoln's Inn Square.

17 Crystal Palace.

18 Greenwich from the River.

19 Waterloo Bridge and Somerset House.

20 Great Gate, Lincoln's Inn.

21 Lindsay Row, Chelsea.

22 Albert Hall.

23 St. Paul's Pavement.

a An impression in fairly clean white.
b An impression in which considerable tone is left under the portico.

24 Middle Temple Lane.

25 The Elinor Cross, in front of Charing Cross Railway Station.

26 St. Bride's from Pilgrim Street.

27 Goldsmith's Grave.

28 Spitalfields Church.

29 St. Augustin's and St. Faith's.

30 St. Bartholomew's Churchyard.

31 Bunyan's Tomb.

New York Plates

32 Forty-Second Street.

a Printed by Mr. Pennell.
b Printed by Kimmel and Voigt.

33 Stock Exchange.

a Printed by Mr. Pennell.
b Printed by Kimmel and Voigt.

34 Flatiron.

35 The Shrine.

36 Lower Broadway.

37 Union Square, Rainy Day.

38 Brooklyn Bridge from Williamsburg Bridge.

39 New York from Governor's Island.

40 New York from Brooklyn Bridge.

41 New York from Governor's Island.

42 The Golden Cornice, No. 100 Broadway.

a Impression on white paper, printed by Mr. Pennell.
b Impression on yellow Japan paper, printed by Kimmel and Voigt.

43 The Park Row Building.

a Impression on yellow Japan paper, printed by Kimmel and Voigt.
b Impression on white paper, printed by Mr. Pennell.

Spanish Plates

44 Alcazar.

45 Alcazar, a different view.

46 Bridge of St. Martin, Toledo.

a An impression printed by Goulding.
b An impression somewhat blacker in tone, printed by Mr. Pennell.

47 Bridge of Alcantara.

48 The Bridge of San Juan de los Reyos.

49 Puerta Visagara, Gate of Madrid.

50 The Gate of Zocodovar.

London Plates

51 Obelisk; a Night Effect.
Sand-paper ground, aquatint process.

52 Thames Works; Evening Effect.
Sand-paper ground, aquatint process.

53 Below London Bridge; a Night Effect.

54 Charing Cross at Night.
Sand-paper ground, aquatint process.

55 Lion Brewery, Night.
Sand-paper ground, aquatint process.

56 Penny Steamboat, Black Friars; a Night Effect.
Sand-paper ground, aquatint process.

57 St. Paul's from the River; Evening.
Sand-paper ground, aquatint process.
a An impression in brown.
b An impression in black.

58 Waterloo Works.
Sand-paper ground, aquatint process.

59 The Lights of London.

60 Charing Cross Bridge at Night.
Sand-paper ground, aquatint process.

61 Westminster Bridge.

62 Classic London, St. Martin's in the Fields.
a An impression printed in black.
b An impression from the cut-down plate.

63 Bridge Street, Westminster.
a An impression from the cut-down plate.
b An impression printed in black ink with more tone left on the plate.

64 Ludgate Hill, or The Viaduct.

65 St. Mary-le-Strand.

66 The Gate of the Temple.

67 Entrance to the Savoy Hotel.

68 The Ponds, Hampstead Heath.

69 St. James's Park; a Zinc Plate.

70 The Vale of Health, Hampstead.

71 Greenwich Park, Number One.

72 St. Clement Danes.

a An impression printed in black ink, considerable tone left on the plate.
b An impression in brown ink, with less tone.

73 The Haymarket Theatre.

74 St. Bartholomew's Gate.

75 Westminster, the West Front.

a An impression in black ink.
b An impression in light brown ink.

76 The Admiralty, Seen through the Archway of Old Scotland Yard.

77 The Tower Bridge; Late Evening Effect.

a An impression printed fairly clean.
b An impression printed in warmer ink, with more tone left on the plate.

78 The Dock Head, Sunset on the Lower Thames.

a An impression printed in brown.
b An impression printed in black.

79 Rossetti's House.

80 House where Whistler Died.

81 Trafalgar Square.

82 The Great Cranes, Kensington.

83 Whitehall Court; Night Effect.

a An impression in which no lights appear on the railway bridge.
b An impression in which five lights are shown on the bridge.

84 Entrance to Henry VII Chapel, Westminster.

a Printed in black.
b Drypoint work added. Printed in brown.

85 Bushey Park, Hampton Court.

86 Greenwich Park, Number Two.

87 Cumberland Terrace.

88 St. James's Palace, from St. James's Street.

89 Hampton Court.

a Height 8, width 10⅞.
b Height 6½, width 10⅞.

90 St. James's Park. Drypoint.

91 Towers of Westminster from St. James's Park. Drypoint.

92 St. Paul's from Ludgate Hill.

a Height 11, width 8.
b Height 9⅜, width 7⅜.

93 St. Paul's, Interior.

a Printed in black.
b Printed in brown.

94 London Bridge Stairs.

95 Westminster from the Surrey Side.

96 Leadenhall Market.

a Printed in black.
b Printed in brown.

97 Great College Street, Westminster.

a Printed in black.
b Printed in brown, with considerably more work in drypoint.

98 The Thames from Richmond Hill.

99 Lincoln's Inn Fields.

100 Magnificent Kensington.

101 St. Dunstan's, Fleet Street.

102 Two hundred and thirty, Strand.

a Printed in brown on green paper.
b Printed in black on white paper.

French Plates

103 The Transept, Amiens.

104 Amiens from the Somme.

105 Flower Market, Rouen, Butter Tower.

106 Towers of the Bishop's Palace at Beauvais.

107 Coutances; the small plate.

108 Rouen from Bon Secours.

109 Old Mill near Fontainebleau.

110 Market Place, Beauvais.

111 Porch of San Maclou.

112 Beauvais from the Boulevard.

113 Rouen, the West Front.

a Trial proof printed in brown.
b Proof printed in brown on green paper.
c The finished state, in brown on white paper.

114 South Door, Beauvais.

115 Street of the Big Clock, Grosse Horloge.

116 West Front, Amiens.

Early American Plates

117 Wakefield Mills.

118 A Revolutionary House.

119 Germantown Academy.

120 Lynchburg.

121 Callowhill Street Bridge, Philadelphia.

122 At Chestnut Street Bridge.

123 The Last of the Scaffolding; Public Buildings, Philadelphia.

Italian Series

124 Archway, Siena.

125 Ponte San Trinita, Florence.

126 The Gateway of San Gimignano.

127 Pisa, Lung Arno.

128 The Swing of the Arno at Pisa.

129 A Street in Florence.

130 Archways, Pistoia.

131 Ponte Vecchio, Florence.

132 On the Arno, Florence. Retouched proof.

133 Fonte Nuova, Siena.

134 Up and Down Siena.

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135 The Griffin at Temple Bar.

136 Old Chelsea.

137 Trafalgar Square.

138 St. Paul's.

139 The Cresting, Notre Dame. Retouched proof.

140 The Most Picturesque Place in the World, Le Puy. Retouched proof.

141 The Devil of Notre Dame, Le Stryge.
a Printed by Goulding.
b A counterproof.

142 Regent's Quadrant.

143 Barges of Greenwich.

144 Under Vauxhall Bridge.

145 Sunset over Waterloo Bridge.

146 Westminster.

147 Salute, Rainy Day.

148 San Giorgio.

149 Brasserrie du Lion Rouge.

150 The Turn of the Tide.

151 Penny Steamboats at Waterloo Bridge.

152 Blackfriars Bridge.

153 Clifford's Inn Hall.

154 Tearing Down St. James's Hall.

155 Lambeth, from Westminster.

156 Butcher's Row, Whitechapel.

157 Whitehall from Westminster. Dry-point.

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